



April 2011  
Vol. 14, No. 4

## David Lickley on Making *Born to be Wild 3D*

The giant-screen documentary, *Born to be Wild 3D*, illustrates the remarkable bond between humans and animals, and the love and dedication they have for each other. The IMAX 3D format allowed director David Lickley to transport moviegoers into the rainforests of Borneo with world-renowned primatologist Biruté Mary Galdikas and her orangutans, and across the Kenyan savannah with celebrated elephant authority Daphne M. Sheldrick and her elephants, as they and their teams rescue, rehabilitate, and return these incredible animals back to the wild.

In this recent phone interview with Collider.com, Lickley talked about why he's an animal person, his 30 years of working on wildlife-related film projects, using 3D to immerse the audience in the experience, why it's so important for people to be more aware of the natural world, and why he wants to focus on China and the giant panda for his next giant-screen project.

### Inside *LF Examiner*

Euromax Meets in London	2
Peter Crane on Saving GS Theaters	3
The Biz: Deals, Personnel	4-5
Premiering This Month	10
Worldwide LF Theater Inventory	11
In Production	12-13
Bookings Data	14-21
Directory	22-23
Classified Ads	23
Shorts	24

**Question:** How did you get involved with *Born to be Wild 3D*?

**David Lickley:** This project originated with the producer and writer, **Drew Fellman**, who had been to the orangutan orphanage in Borneo years ago and thought at the time that it would be a really good IMAX project. He brought it to **Imax Corporation** and **Warner Bros.**, and once they got going, they came to me and asked if I'd direct it. This is my fourth IMAX wildlife film [after *Jane Goodall's Wild Chimpanzees* (2002), *Bears* (2004), and *Mysteries of the Great Lakes* (2008)]. It's a perfect film for what I like to do, in terms of getting these stories across.

**Q:** Have you always been interested in animals and their behavior, and how they interact with humans?

**Lickley:** Yes. I have a master's degree in biology. I studied animal behavior in grad school. I've been working on wildlife-related film projects for 20 years. I'd done three previous IMAX film projects that relate to animals. I've worked with **Jane Goodall** and chimpanzees, I've worked with bears, I've worked with the return of the lake sturgeon to the Great Lakes. I'm an animal lover at heart. Those are the sorts of stories I like to tell, especially when they involve extraordinary people who are at the front lines of saving these kinds of species.

**Q:** What was it about these orphaned animals that you thought would make for an interesting story to show people?

**Lickley:** When you're in these orphanages, you are surrounded by these animals and you quickly become attached to them. You see the way the caregivers work with them, and it's heart-warming on many levels.

(see **LICKLEY** on page 6)

## CinemaCon 2011

by Nick Dager

The first annual CinemaCon, North America's largest trade event for movie theater owners, was held in Las Vegas in March. Organized by the **National Association of Theater Owners**, it is the successor to **ShoWest**. CinemaCon does not limit itself just to exhibitors, including appearances by the studio executives and filmmakers who make the movies that fill the big screen. Case in point: one luncheon featured **James Cameron**, **George Lucas**, and **Jeffrey Katzenberg**. The three incredibly successful filmmakers had a wide-ranging conversation about digital production and the past, present, and future of exhibition.

"All art is technology," said Lucas, to start things off. He used the example of charcoal on paper giving rise over time to oil painting on stretched canvas to make the point that what is happening today shares a legacy with the creative process in all ages. "All artists have pushed against the technology ceiling," he said.

Before the advent of digital technology, said Lucas, movies were faced with serious issues including the "quality of presentation." Cameron agreed. "I know exactly how long movie prints last because *Titanic*'s prints were literally falling apart in sixteen weeks," he said. "And they looked pretty bad that last half," before they were replaced with new prints.

Digital is the equivalent of sound, said Lucas and stereoscopic 3D is the equiva-

(see **CINEMACON** on page 9)

### Premiering This Month

*Born to be Wild*  
*Fast Five*

See page 10.

Founded 1997 as MaxImage

April 2011  
Volume 14, Number 4

Editor/Publisher  
**James Hyder**

Associate Editor  
**William Hyder**

Circulation Manager  
**Thomas Jacobs**

Published 11 times a year by  
Cinergetics, LLC, and distributed  
by first class mail.  
Printed in the USA.

ISSN 1532-5504

**Subscriptions:** US\$447  
Outside North America: US\$487  
All payments must be made in  
US funds.

Substantial discounts are  
available for multiple subscrip-  
tions to the same address.

**Editorial Offices**  
5430 Lynx Lane, #223  
Columbia, MD 21044-2302 USA  
Tel: 410-997-2780  
editor@LFexaminer.com

© 2011 by Cinergetics, LLC  
All rights reserved. No portion  
of this publication may be repro-  
duced by any means without  
written permission of the copy-  
right holder.

**Copyright Warning and Notice**  
It is a violation of U.S. and  
international copyright laws to  
reproduce all or part of this  
publication or its contents by  
any means. The U.S. Copyright  
Act imposes liability of up to  
\$150,000 per issue for such  
infringement.

Information concerning illicit  
duplication will be gratefully  
received.

Individuals and organizations  
wishing to reprint articles from *LF  
Examiner* must obtain written  
permission from us in advance.

The opinions of contributors are  
not necessarily those of *LF  
Examiner* or its parent company,  
Cinergetics, LLC.

Trademarks referred to in *LF  
Examiner* are the property of their  
respective owners.

# Euromax Meets in London, April 3–5

by *Anine van den Hurk*

**E**uromax, the European association of giant-screen theaters and filmmakers, held a conference at the **BFI IMAX Theater** in London, U.K., on April 3–5. The meeting included eight new features, a rough cut screening, and presentations of 15 films in development. With over 80 attendees, it was the largest Euromax event in years. As usual, the atmosphere was informal, allowing people to get to know each other and do business in a relaxed setting.

The event started off on Sunday, April 3, with an opening reception, followed by the European premiere of *Tornado Alley*, distributed by Giant Screen Films. Also screened that day was *Imax Corporation's Born to be Wild*, followed by a dinner in a nearby restaurant.

On Monday, filmmaker **Pascal Vuong** presented a case study by his team from **N3D Land Productions** on the making of *Sea Rex: Journey to a Prehistoric World*. In addition to conferees,

some 35 international film students, the giant-screen film makers of the future, were invited to attend the presentation, in which Vuong explained the different stages of the production of the film. The talk was followed by an engaging question-and-answer session.

During the Members Meeting, Euromax administrator **Anine van den Hurk** presented the new Euromax Web site, at [euromax.org](http://euromax.org). The new site will be updated regularly with industry news and topics of interest.

The day ended with drinks at a pub near the BFI.

The last conference day included three finished films, including the industry premiere of *Flying Monsters* from National Geographic.

Sponsors of the conference included: Giant Screen Films, Imax Corporation, nWave Pictures, 3D Entertainment, MacGillivray Freeman Films, K2 Communications, and National Geographic Entertainment.

The dates and location of the next Euromax conference have

not yet been set. Visit [www.euromax.org](http://www.euromax.org) for the latest information about upcoming events.

## Films screened in London

*Born to be Wild 3D* .....Imax Corporation  
*Flying Monsters 3D* .....National Geographic  
*Legends of Flight 3D* ..K2 Communications  
*Quantum Quest 3D* .....Jupiter 9  
*Sea Rex 3D* ..... 3D Entertainment  
*To the Arctic* (rough cut) .....MFF  
*Tornado Alley* .....Giant Screen Films  
*Ultimate Wave Tahiti*... K2 Communications  
*Waking the T-REX* .....Giant Screen Films

## Clips and trailers

*Air Racers 3D* ..... 3D Entertainment  
*Cities* ..... Camera Lucida  
*Flight of the Butterflies 3D* ..... SK Films  
*Flying Monsters 3D* .....National Geographic  
*Great Memories Alive* ..... Camera Lucida  
*Great White Sharks 3D*..Yes/No Productions  
*Humpback Whales* .... MacGillivray Freeman  
*The Last Reef 3D* .....Giant Screen Films  
*Leonardo da Vinci* ..... Camera Lucida  
*The Little Prince 3D* ..... nWave Pictures  
*One World Ocean*.... MacGillivray Freeman  
*Rescue 3D* ..... K2 Communications  
*Return to Everest* .... MacGillivray Freeman  
*Space Junk 3D* ..... Melrae Pictures  
*Time* ..... 3D Entertainment



*The BFI IMAX Theater in London.*

# Peter Crane on Saving GS Theaters

While preparing last month's tribute to the late Peter Crane, we discovered this previously unpublished article that Crane wrote in early 2001. Its emphasis on the promise of 8/70 demonstrates how much the industry has changed in ten years. But it is also possible to read Crane's thoughtful advice as applicable to today's transition from film to digital.

by Peter Crane

The problem of giant-screen theaters failing to generate significant revenue and profits can be better understood by going back to the roots of the LF industry. The IMAX 15/70 format was designed for exhibition in world's fairs, major expositions and large theme parks (e.g. Osaka '70, Ontario Place, Circus World). Its use in institutions came only after the Reuben Fleet Science Center persuaded the founders of **Imax Corporation** to install a fish-eye lens on their projector and install it in Fleet's new planetarium, which had been forecast to operate with a negative cash flow. The idea worked, and the institutional market for IMAX theaters began to grow, with each new theater operating profitably. The reasons for this were basic:

- The medium was new and audiences were overwhelmed by its magnitude and picture quality. Thus, a single film could run for up to six months as "the only game in town."
- Films were relatively inexpensive to produce — at least compared to today's productions — and in most cases the theaters shared in the costs. The elaborate and confusing system of distribution as we know it today had yet to be created.
- Many of the institutional theaters being built or retrofitted for IMAX film presentations were funded by grants, contributions, bond issues, etc., thus reducing or eliminating the need to use admission receipts for debt service.
- Imax, which from its inception required theaters to lease rather than purchase its equipment, was flexible in negotiating royalty terms, and in

certain cases, made secret deals to sell projectors. In addition, they provided support to developing theaters in numerous other ways.

And so the network of institutional theaters began to grow. However, the growth of theme park theaters grew only slightly, retarded by leasing costs, but also because most of the films being produced were inappropriate for the "roller coaster" mentality of their customers.



Peter Crane (right) and Francis Thompson shortly after winning an Oscar for *To Be Alive* in 1966.

The growth of institutional theaters was relatively slow. This was due primarily to economic constraints, many of which were created by Imax. These included:

- Developing theaters could use only 15/70 projection equipment leased from Imax.
- Imax was the sole provider of 15/70 equipment, and had patent protection until about 1988.
- Imax took every step possible to destroy efforts to market 8/70 or other LF systems, including strong measures to prevent cross-printing of 15/70 films to the 8/70 format.
- Imax refused to consider marketing an 8/70 system under their label, or providing any way that its technology could be made available to institutions in markets too small to afford the standard leasing terms.

With the expiration of the IMAX pa-

tents it appeared that other companies would clone their technology. Here again, Imax used legal and other means to destroy the newcomers.

In 1986 or thereabouts, **Iwerks Entertainment** was formed to invade the giant-screen market with a high quality 8/70 system. They planned to market an affordable system to the more than 200 museums in smaller markets, and bring LF films to millions of people living 50 miles or more from an IMAX theater. Again, Imax vigorously fought this plan.

Unfortunately, Iwerks opted to focus their marketing on motion simulators and an ill-conceived \$20 million concept for entertainment centers in gambling casinos. In spite of this, some inroads were made into the institutional market. Imax then raided Iwerks' marketing staff and Iwerks went into a financial spiral from which it may never recover. [Iwerks merged with SimEx to become SimEx/Iwerks in 2002.]

Why is all of the above relevant to the issue of institutional giant screen theater profitability? The answer is simple.

To operate profitably, a theater must have films that meet the needs of its audience, but it must also be free from exorbitant charges for equipment leasing, servicing, film rental, print costs, etc.

For a giant-screen film to be profitable, it must have a market of many theaters for its rental.

The number of commercial giant-screen theaters may soon outnumber those in institutions and destination areas. Why? Because many institutions have until now been unable to afford IMAX equipment, (see **CRANE** on page 8)

## Correction

In our Shorts item about the cruise ship, *Allure of the Seas*, we mistakenly said it was the first ship to have a digital 3D theater. It is the first ship to be launched with digital 3D projection designed into its theater from the start, but at least two Disney cruise ships had the capability added to their on-board theaters after being in operation for some time.

# THE BIZ

## DEALS

### Peoria selects Global Immersion

Illinois' Peoria Riverfront Museum has selected **Global Immersion** to equip its giant-screen digital theater, following a controversy involving earlier claims that it would have an IMAX theater. The 200-seat theater, which is set to open with the new museum in October 2012, will use two 4K projectors to project 3D on a 52x70-foot (16x21-meter) screen. The theater will be DCI-compliant, and meet the **Digital Immersive Giant-Screen Specifications** as well as the **Giant Screen Cinema Association's** standards for a certified giant-screen theater.

The museum is a collaboration of eight local non-profit organizations, including the **Lakeview Museum of Arts and Sciences** and the **Peoria Historical Society**, and has received more than \$13 million in donations from Peoria-based heavy equipment manufacturer, **Caterpillar, Inc.**

However, it is also supported by local taxes. Before voters approved the April 2009 referendum that will provide the museum with \$36 million of its \$92 million capital budget, officials had said it would include an IMAX theater. When those officials returned from the fall 2010 conference of the GSCA in Chattanooga and reported that they were considering other digital projection systems, many in the community, including at least one member of the Peoria County Board, charged them with using "bait and switch tactics."

The museum has countered with a press release and FAQ that explain (without specifically mentioning Imax) how Global Immersion was selected, the advantages of a non-proprietary system, and the kind of films that will be shown in the theater: "educational/documentary films during the day and a variety of different movies at night." Officials told local media that the Global Immersion system will cost 30% less than other systems considered. A non-disclosure agreement precludes the museum from revealing details of Imax's bid. (*LF Examiner* has heard from other sources that Imax charges museum clients an initial fee of about \$750,000, plus a royalty fee and mandatory service contract for leased digital systems.)

According to Global Immersion's **Alan Caskey**, the company hasn't locked in the actual projectors and other components that will be installed, telling *LF Examiner* that that decision will be made in about 12 months, and that he expects some major developments in digital projection technology in the interim.

According to the *Peoria JournalStar*, the museum's decision-making process was applauded by **Kim Findlay**, director of the **Putnam Museum** in Davenport, IA, less than 100 miles away. "With digital becoming more and more prevalent, there are now more options for providers for the giant screen." Davenport's IMAX contract expires in 2012, and it may decide to renew or replace its SR film system later this

year.

The Peoria museum's theater will be the first flat-screen, giant-screen system Global Immersion has installed. The UK-based company specializes in digital fulldome, 3D and 4D immersive theaters, and has about 60 dome installations worldwide.

### Photo of IMAX inflatable

Freelance journalist and blogger **Joe Kleiman** has discovered this photo of a prototype IMAX inflatable theater, which has been undergoing tests in Milton, ON, Canada, about 13 miles from **Imax Corporation** headquarters in Mississauga. The picture was taken in early September 2010 by Milton resident **Colin Carmichael**. (In an interesting coincidence, Carmichael lives in a house once owned by the late Imax co-founder **Robert Kerr**.)

Imax CEO **Richard Gelfond** announced in March 2010 that the company was developing a portable theater that could be set up in one day and show films to audiences of up to 450 using an IMAX digital projection system. He predicted the temporary theaters would be used for film premieres or other special events, or in remote areas like rural China.

Originally expected to roll out in fall 2010, the "event theater" has been delayed by undisclosed issues. In a conference call on April 28, Gelfond said that the prototype had been subjected to wind, hail, and snow over the winter and that design changes may be needed. He suggested that the rollout could be delayed by a year or more.

### Imax reports \$1M loss in Q1

On April 28, **Imax Corporation** posted its results for the quarter ending March 30, 2011. The company lost \$1 million (\$0.02 per share) on revenues of \$45.2 million, compared to a profit of \$26.6 million (\$0.40 per share) on revenues of \$72.8 million in the first quarter of 2010. Excluding a \$3.9 million charge for share-based compensation to its top executives and one-time \$2.1 million charge "related



*The prototype IMAX portable theater has been undergoing tests near Toronto since last fall.*

Photo by Colin Carmichael.

# THE BIZ

## DEALS

to an arbitration proceeding arising from a discontinued subsidiary," the adjusted net income for the quarter was \$2.5 million, or \$0.04 per share.

CEO Richard Gelfond blamed the quarter's "disappointing" performance on the lackluster slate of releases since the new year, made worse by comparison to *Avatar* last year. But he pointed out that with signings for 101 theaters, the company had exceeded its full-year signings goal in just three months. Installation guidance for the year was therefore increased to 115-125 new theaters, up 40% from the 80-90 installs previously expected.

The company installed 43 theater systems in the quarter, of which 22 were digital conversions. Ten of the installs were joint ventures, the remainder were sales or sales-type leases. As of the end of the quarter, the company's backlog consists of 283 theater systems, 125 of which are JVs, 158 are sales/sales-type leases, five of which are digital conversions.

### Imax deals in Russia, India, Texas

Imax Corporation has signed multi-theater sales deals with exhibitors in Russia, India, and Texas. In Russia, Cinema Park will install eight IMAX digital systems in its multiplexes in Kaliningrad, Ulyanovsk, Omsk, Krasnoyarsk, Tula, Penza, Stavropol, and Irkutsk in 2012 and 2013. These theaters are in addition to the 10-screen deal the companies announced in July 2010 (see *The Biz*, Summer 2010), and bring the number of IMAX theaters set to open in Russia by 2014 to 46, according to an Imax press release.

In India, Imax will install systems in four multiplexes owned by PVR Cinemas, the first two to be placed in Mumbai and Bangalore within the next 12 months. PVR operates 142 screens in 18 cities in India.

In Texas, Premiere Cinema Corporation will install IMAX screens in its multiplexes in Houston, Lubbock, and El Paso by the end of 2011, with an option for a fourth. Based in Houston, the privately

held chain operates nearly 200 screens at 19 locations in Texas.

### Smithsonian suing Samson

The Smithsonian Institution has filed a lawsuit against Carl Samson's **Comet Distribution, Inc.**, alleging unjust enrichment from an accidental overpayment for a lease of *Dinosaurs: Giants of Patagonia*.

According to the suit, filed in the U.S. District Court for the District of Columbia, the Smithsonian signed a 50-year, flat-fee contract for the giant-screen film in February 2008 that provided for two payments of \$300,000, one in March 2008 and the second in October 2008. After the first payment was made, the Smithsonian mistakenly duplicated the second payment, issuing a wire transfer and a check, both in the amount of \$300,000, in October 2008.

Comet acknowledged the overpayment and returned \$75,000, but has since refused to repay the remaining \$225,000. The Smithsonian is asking for repayment plus interest and costs.

Samson told *LFX* by e-mail that the Smithsonian will be "paid back in full before [the] end of May."

### Canadian digital partnership

Two Canadian theater chains, **Cineplex Entertainment** and **Empire Theatres**, have formed the **Canadian Digital Cinema Partnership** to "plan and implement the deployment of digital projection equipment" in their theaters, according to a press release. Blackstone Advisory Partners will develop a financing plan and U.S.-based **Digital Cinema Implementation Partners** has agreed in principle to "provide administrative services and system support" to the new partnership. (DCIP is a similar joint venture owned by the three top U.S. exhibitors: **Regal**, **AMC**, and **Cinemark**.)

Cineplex and Empire both operate IMAX theaters: Empire has a single SR screen in Halifax, and Cineplex has nine IMAX film theaters throughout Canada.

## PERSONNEL

The IMAX theaters are not affected by the digital deal.

### Nat Geo Dist moves to NYC

**National Geographic Cinema Ventures Distribution** has moved from Connecticut to New York City, effective April 18. The new information is: 161 6th Avenue, 15th Floor, New York, NY 10013, tel: 212-224-8468, fax: 212-741-0374.

### Hyder marries Smith Rosen

On April 17, James Hyder, editor and publisher of *LF Examiner*, married Leslie Smith Rosen in a surprise wedding ceremony before a small group of friends and family who thought they were attending an engagement party.

The couple explained that they had finally settled on a date, and handed out invitations that said the wedding is "NOW!"



Smith Rosen and Hyder

Hyder's sister, a Unitarian Universalist minister, and a rabbi who is a friend of the bride's, co-officiated in a ceremony that included aspects of a traditional Jewish wedding as well as more secular elements the couple designed themselves.

The couple first met in the early 1980s at St. John's College in Annapolis, MD, and reconnected about 18 months ago. Hyder proposed in July 2010 while they were traveling in Europe. This is the second marriage for the bride and the first for the groom.

Smith Rosen is a teacher and dean of general studies at the Shoshana S. Cardin School, a Jewish high school in Baltimore that she helped found eight years ago. Hyder has been editor and publisher of *LF Examiner* since founding it in 1997.

## Lickley on Making *Born to be Wild 3D*

(from **LICKLEY** on page 1)

But beyond that, the two characters – Daphne Sheldrick and Biruté Galdikas – pioneered the techniques of raising these orphans, and have spent 40-plus years out there in the wild, trying to make it work. Being allowed to tell their stories was a privilege, and the profile this film will generate is all important when you’re trying to keep organizations like theirs going.

Daphne was the first person to figure out how to feed and raise young orphan elephants and she has returned over a hundred of them back to the wild. Biruté was one of three “ape angels” who were sent out by Louis Leakey, back in the 1960s and 1970s, to study apes. He felt that there was a lot to learn from ape studies that could be applied to his anthropological work, so he sent Jane Goodall to study chimps, Dian Fossey to study gorillas, and Biruté Galdikas to study orangutans. Those other two stories have been fairly well told. Jane has a huge profile.

But Biruté’s work is less well known, perhaps in part because it’s harder to film orangutans than chimps and gorillas. She toiled for years in the jungles of Indonesia trying to study orangutans who are largely solitary and spend most of their time in treetops. Soon after she arrived, she was handed her first orphaned orangutan and her work became a combination of research and conservation. The most important factor affecting the survival of orangutans is habitat. She is trying to save the remaining forests because without the habitat, there will eventually be no wild orangutans.

**Q:** What are the biggest challenges of shooting in these remote places, and approaching it so that you don’t become too intrusive with the cameras?

**Lickley:** With the IMAX 3D cameras, it’s pretty hard to completely blend into the surroundings. The film camera weighs 300 pounds and sounds like a loud sewing machine. Our DP, **David Douglas**, and his camera crew worked with Imax to put

together a new digital 3D camera system that is much lighter and virtually silent. But even with that, you’re not exactly stealth shooting, so it helps to choose animals that aren’t going to be too intimidated by the cameras. These animals were perfect because they were either orphans or ex-orphans, and they were used to people. They didn’t run away as a rule, and they were fairly patient with us. Once we set up, they generally relaxed and largely ignored us. In fact, that’s one of the things that audiences remark on is that the film feels intimate because we are so close to the animals, but they don’t seem self-

there. But as soon as you move to the next stage, things get less predictable. In the case of orangutans, they are basically out in the wild doing their own thing. With elephants, you’re in the middle of a national park with a group of young, newly arrived orphans, as well as ex-orphans who have gone wild. In the end, you need a lot of luck and patience, combined with the right equipment and crew.

**Q:** Being out in the wild like that, do you ever have moments where you feel like you’re in danger?

**Lickley:** You always have people around you who understand the situation and you take their advice when it comes to staying safe. But things can still go wrong. During the elephant scout, we were walking with the older orphans and their keepers through the savannah. We were in a national park, away from all the vehicles, and it’s wild Africa, so there were all kinds of other animals out there, too.

All of a sudden, we came across a group of cape buffalo, which are one of the most dangerous animals to encounter – they’re unpredictable and they have these long curved horns. So the elephant keepers said to us, “Get behind the elephants: they’ll protect us.” So we all got behind the elephants, and then the elephants looked up, saw the cape buffalo and they freaked, and stampeded to get to the other side of us, because they thought we were the protection. David Douglas was knocked over and his glasses were smashed, but no one was hurt, thankfully. It’s just one of those chaotic things that happen when you’re working with animals. It made us realize, “Okay, there is a lot of unpredictability that we’re going to face when we actually bring these cameras out here.”

**Q:** How does presenting this in IMAX 3D add to the visual presentation?

**Lickley:** You feel like you’re there with the animals, and with Daphne and Biruté. There’s really no better format in the



An orphaned elephant in Kenya.

conscious or aware they are being filmed.

**Q:** Since animals are notoriously unpredictable and you obviously can’t control what you get from them, do you have to approach a film like this knowing that you’ll never know exactly what you’ll get?

**Lickley:** Right from the beginning we wanted to tell a story about how these animals came to be in these nurseries, what their lives are like once they get there, and how they are returned back to the wild. You have a natural story arc to work with, but after that, what happens is somewhat random. The nurseries themselves are largely controllable. When the animals are really young, the caregivers take them to predictable places and their day-to-day behavior follows a routine, so you can pretty much cover what you need

world to tell a story like this and have an impact.

**Q:** How did narrator **Morgan Freeman** get involved, and what does his narration add?

**Lickley:** Morgan has a strong environmental ethic. It was a project that he could identify with, and he's the perfect narrator for this film, as far as I'm concerned. He's warm, but he's emotional when you need him to be. He's like the grandfather or father figure who is telling a story, which is appropriate since our two characters are like the grandmothers you want to have looking after you and all the animals in the world.

**Q:** Were you surprised at how fragile an animal the size of an elephant is?

**Lickley:** Yeah! That's startling. Orangutans are pretty resilient. You get them in the orphanage, you start feeding them, you've got humans around who give them a lot of love and attention, and they seem to thrive in the orphanage setting.

The elephants are a really different situation. They have a deep emotional connection with the herd and with their mothers, and when that's broken, they're traumatized. We look like the people who just killed their parents, so in their minds it's probably like, "What's happening here?" Daphne loses a lot of the elephants that come in. They just don't make it through those first few months. They come in too weak, too dehydrated, too sick, or too emotionally disturbed, and they don't make it. It breaks Daphne's heart every time she loses an elephant, because they're her children.

We had to be really careful when we were filming these orphans, that we didn't disturb them too much. Even after a year or two in the nursery, they're still somewhat fragile. What we had going for us is they have deep emotional bonds with the keepers and trust them, and by extension, we became a part of the bigger family. When they go back to the wild, the ex-orphans that have been released before them become their new parents. They take them in.

It doesn't happen often that an animal in the wild will take in an orphan. Most animals don't accept orphans because they can't manage them, they can't feed them,

and they're in competition with their own children. Elephants are different. They have a very strong matriarchal social structure. They take the orphans under their wing and become their new mothers. It's really moving to see that happen.

**Q:** Have you found that working with these different types of animals has really had an effect on you, and changed how you see things?

**Lickley:** Yeah. Every one of these animal projects you work on, you get to immerse yourself in their experiences and you come away as a champion of the animals. I understood more about the orangutans when I started the project, because of my work with Jane Goodall and chimpanzees. I had a sense of what to expect with orangutans.

My biggest surprise was the elephants. I looked at them and thought, "Okay, these are big, lumbering animals. They don't

(see **LICKLEY** on page 8)



*Lickley on location in Borneo with an orange friend.*

## On Shooting With the IMAX Film and Digital Cameras

*Lickley provided LF Examiner with additional information about the production process.*

**LFX:** This is your first giant-screen 3D film. How did you prepare to shoot 3D, and how was the learning curve for you? What surprised you about working in 3D?

**Lickley:** This is my first giant-screen 3D film, but I've directed two other 3D projects using a variety of cameras. The biggest difference here is the screen size and the more immersive experience of giant screen. I think that using the IMAX 3D film camera mixed with the newly developed IMAX 3D digital camera, which is a prototype, produced a fantastic look. DP **David Douglas** and stereographer/operator **Dylan Read** considered 3D in the design of every single shot, and it shows on screen. We also had the advantage of being able to shoot at fairly close range to the animals most of the time, which is when the stereo effect really works best.

**LFX:** What did the digital camera allow you to do that you couldn't do with film?

**Lickley:** The big advantage of the lighter IMAX 3D digital camera is the ability to get it up into the canopy where the orangutans live. These are arboreal creatures and we wanted to show their world from their point of view, which is up high. In some cases, we were able to get up 50-plus feet on crane arms, something that's never been done with previous orangutan films.

Another advantage, in terms of wildlife behavior, was having a 30 minute mag, rather than the three minutes for traditional IMAX film camera loads. There were some amazing scenes we shot, like the orangutan pulling the tree over in the forest, that would have been nearly impossible to capture on film because of the random nature of the event. The digital camera was also capable of shooting at very high speed which we used to great effect in the shot of the orangutan coming out of the cage.

**LFX:** How much longer do you expect to shoot on 15/70 film? Do you look forward to shooting entirely in digital?

**Lickley:** As someone who got started in this business shooting with the IMAX IW5A cameras, I've got a soft spot for the look of 15/70 film. On the other hand, as a wildlife filmmaker, digital has huge advantages in terms of sound, portability, and mag size. Moving forward, I see a mixture of the two formats, taking advantage of the best that each has to offer.



*The prototype IMAX digital camera is based on Vision Research's Phantom 65 camera.*

*(from LICKLEY on page 7)*

have hands to grab you with. How attached will we really become?" But you bond with the baby elephants. They come up to you for affection and bump up against you. They want you to blow into their trunk because that's how they actually know who you are. They pick up your scent. They're just amazing!

The thought of somebody going out and poaching an animal like that just makes me crazy. I can't imagine how anyone could do that. They're wonderful animals. They're smart, they're intuitive, they understand things that we don't understand, and we've got to do our best to protect them.

**Q:** Why do you think it's so important for people to be more aware of the natural world around them?

**Lickley:** Can you imagine a world that doesn't have animals like elephants and

orangutans in the wild? Being on this planet is a gift, and as the most powerful species, it's our job to steward it properly. We have the most influence of any animal on the planet, and we have a responsibility to every other animal to look after things. I think people should go through life thinking about the impact they have, and what they can do to help. It's part of being aware. I just hope this film helps do that for orangutans and elephants, and by extension, all other animals.

**Q:** What do you think it is that makes someone want to devote their lifetime to caring for other species?

**Lickley:** It's definitely a mixture of determination and selfless devotion to the animals when it comes to people like Biruté and Daphne who had to struggle to get their projects started, and who have kept them going for so long. The only explanation that I have for it is that the animals

*(from CRANE on page 3)*

but in addition, are reluctant to purchase other systems for fear of legal repercussions and restrictions on obtaining films. Meanwhile, commercial IMAX theaters have become a market for films unsuitable for presentation in institutions.

#### **What is the answer?**

One solution is to develop at least 200 new 8/70 theaters. This would make it profitable for institutional films to be dis-

tributed without dependence on the commercial theaters. How can this be done?

By organizing and implementing an aggressive program which will increase the network of institutional 8/70 theaters, giving them collective purchasing power to justify production of their type of films. Several new companies have recently launched programs which can bring this concept to fruition. They will serve as a catalyst for re-energizing the program and developing a self-sufficient consortium of

become as close to you as your own children, so you do everything in your power to protect them. That's what they do. If we could take everybody to Borneo and Kenya, let them wander with the elephants, or sit down in that jungle with orangutans, we would change how people think about them. But we can't, so the next best thing is to put people in a theater and say, "This is their world."

The best thing you can do right now, as a person, is to adopt one of those animals. Go to the organizations, like **Orangutan Foundation International** at [www.orangutan.org](http://www.orangutan.org) or the **Sheldrick Wildlife Trust** at [sheldrickwildlifetrust.org](http://sheldrickwildlifetrust.org), and become an adoptive parent. It doesn't cost that much money, and you will be doing a huge amount of good, not just for the orphans, but for the people who are out doing poaching patrols and buying up the remaining habitat, so that there's some place for these animals to go, when they go wild again.

**Q:** Are you currently working on or developing your next film for IMAX?

**Lickley:** I'm actually working on a couple of things. I'm in development on a project called **Wild China: Land of the Panda**. China has 5% of the entire world's bio-diversity and there are a whole range of species that are unique to China, including the giant panda, which is one of those inspiring stories about rescuing an animal from the brink of extinction. I'm also in production on **Polar Quest** and we've got several shoots planned this summer in the high Arctic.

*This interview was first published by Collider.com, and is used here by permission. It has been updated and edited by Lickley.*

institutional theaters using technologies other than IMAX. As this group grows in numbers, its dependence on inappropriate films decreases, leaving the production of "non-family-friendly films" to Hollywood. Only time will tell if it is not too late to start this program.

#### **What about digital for institutional theaters?**

Ask any ten "experts" when hi-def digital projection will make serious inroads

(from **CINEMACON** on page 1)

lent of color. It's like the early 20<sup>th</sup> century in the film era, he said. "The big change has already happened. Sound has been invented. Sound is available in most theaters."

Thanks to digital technology, artists have "reinvented what animation means in the world today," Katzenberg said. The first time he saw stereoscopic 3D was a screening of **Robert Zemeckis'** *Polar Express*. It was unlike anything he had ever seen before and as he left the theater he told himself, "If we don't get into this, we're toast."

Cameron said that digital technology has "allowed the creation of worlds that weren't possible. If we can imagine it, we can create it. The images that we're putting up on screens are stunning."

And in a statement that all three men would make in various ways over the course of the hour-long conversation, Cameron said, "We're just in the first few years of this."

One good example of how early we are in the digital 3D era is the fact that there is not currently enough good 3D content available to meet the demand. As a result, many classic films are at least being considered for 2D-to-3D conversion.

Regarding conversion, Cameron said, "There's no magic wand. It can't be done quickly." Bad conversion is bad for all of us, added Katzenberg.

Lucas is currently in the process of converting the *Star Wars* series and is working with the global conversion company Prime Focus. "I'm not making a 3D movie," Lucas said. "I'm making a movie in 3D." Conversion is "not a technical problem,"

into the institutional giant-screen market, and you'll get ten different answers. Numerous technical, programmatic, and marketing problems still need to be overcome, but one fact is for sure: IT IS COMING!

Fortunately, when it does, all theaters using 8/70 film projection equipment will easily be converted to show digital programs. For most of these, the conversion will not require removal of the 8/70 systems. Early next year, several test programs will be attempted. Audiences will be able to

said Lucas, "it's a creative problem. It's a learning process. We're actually spending more money [on conversion] than the original *Star Wars*."

Katzenberg said that developments in digital animation technology are happening rapidly: "In five to ten years there will be processors that will enable a creative person to animate in real time. The artists will actually see their work as they are creating it. That's about to happen to us."

That could lower filmmaking costs, said Katzenberg. And there is more positive news. "To make changes in digital is not hugely expensive," Lucas said.

During the luncheon conversation, and in a demonstration the following morning Cameron advocated for higher frame rates, which will enable him and other filmmakers to create better images. (See item on page 24.)

Katzenberg said there were 100 3D screens in 2005, more than 700 by 2007, and there could be as many as 35,000 worldwide by the end of 2011. This led to the topic movie theaters of the future and the impact of alternative content.

view digital and 8/70 programs within one theater. It will be an enlightening experience.

There are many other facets to this situation, but it appears that progress is being made. Hopefully, when institutional theaters have strength through numbers, they will be able to coexist with commercial theaters. And quality films, be they educational, entertainment, or both, will be produced and distributed profitably, which, whether we like it or not, is the name of



L to r: Filmmakers James Cameron, George Lucas, Jeffrey Katzenberg..

Sticking to his frame-rate mantra, Cameron said alternative content lends itself to higher frame rates. Images shot in 3D at 60 fps and projected in 4K virtually take the viewer to the location of the movie. "You're there," he said. "It's actually like you're there."

People are social animals and want and need the kind of social experience that only a presentation on the big screen can provide, Katzenberg said. Cameron agreed, saying that movie theaters need to become "the village gathering place."

The movie theater is "the new community center," said Lucas. "Your challenge is making better venues. I make my movies for the movie theater. Movie theaters will never, ever go away."

*Nick Dager is editor and publisher of Digital Cinema Report. © 2011 by Criteria Media, Inc. Used by permission.*

the game. Then, and perhaps only then, this chaotic, unstable "non-business" can be stabilized and provide families everywhere with the kind of motion pictures they deserve.

*Peter Crane was a pioneer in the giant-screen industry, working on the development of more than 50 giant-screen and specialty theaters during his career. He died in February at the age of 89. See the tribute in the March issue of LF Examiner.*

## Premiering This Month

### **Born to be Wild 3D**

*Born to be Wild 3D* is an inspiring story of love, dedication and the remarkable bond between humans and animals. This film documents orphaned orangutans and elephants and the extraordinary people who rescue and raise them — saving endangered species one life at a time. Stunningly captured in IMAX 3D, *Born to be Wild 3D* is a heartwarming adventure transporting moviegoers into the lush rainforests of Borneo with world-renowned primatologist Dr. Biruté Mary Galdikas, and across the rugged Kenyan savannah with celebrated elephant authority Dame Daphne Sheldrick, as they and their teams rescue, rehabilitate and return these incredible animals back to the wild." (See also interview with David Lickley on page 1.)

Directed by David Lickley, produced and written by Drew Fellman, score by Mark Mothersbaugh. Director of photography: David Douglas. Produced by Imax Corporation and Warner Bros. Pictures, distributed by Warner Bros. Pictures. Rated G. [www.imax.com/borntobewild](http://www.imax.com/borntobewild).



Born to be Wild



Fast Five

### **Fast Five**

Former cop Brian O'Conner partners with ex-con Dom Toretto on the opposite side of the law. Since Brian and Mia Toretto broke Dom out of custody, they've blown across many borders to elude authorities. Now backed into a corner in Rio de Janeiro, they must pull one last job in order to gain their freedom. As they as-

semble their elite team of top racers, the unlikely allies know their only shot of getting out for good means confronting the corrupt businessman who wants them dead. But he's not the only one on their tail. Hard-nosed federal agent Luke Hobbs never misses his target. When he is assigned to track down Dom and Brian, he and his strike team launch an all-out assault to capture them. But as his men tear through Brazil, Hobbs learns he can't separate the good guys from the bad. Now he must rely on his instincts to corner his prey, before someone else runs them down first."

Film has been converted to 15/70 and IMAX digital with the IMAX DMR process.

Directed by Justin Lin, produced by Vin Diesel, Michael Fottrell, Neal H. Moritz, written by Chris Morgan, photographed by Stephen F. Windon, score by Brian Tyler. Executive producers: Amanda Lewis, Samantha Vincent. Starring Vin Diesel, Paul Walker, Jordana Brewster, Tyrese Gibson, Ludacris, Dwayne Johnson.

Produced by Original Film, distributed by Universal Pictures. Rated PG-13. [fastfivemovie.com](http://fastfivemovie.com).

(from **SHORTS** on page 24)

virtual sets and locations in 3D with real-time compositing."

In the early 1980s, Trumbull invented **Showscan**, a 5/70mm, 60 fps format, and produced several short films in the process. But it never achieved the critical mass of films and theaters needed to compete with other specialty formats like **IMAX**.

In the early 1990s, **Imax** Corporation developed **IMAX HD**, which ran 15/70 film at 48 fps, but only one film was produced in the format: **Momentum**, produced in 1992 by the **National Film Board of Canada** for the Canadian pavilion at the world's fair in Seville, Spain. Only a handful of **IMAX** film projectors remain capable of running at 48 fps.

### 3D festival in L.A., May 14–15

The 8<sup>th</sup> Annual Los Angeles 3D Movie Festival will be held on May 14–15 at the Downtown Independent Theater. Over 25 shorts will compete in the event, organized by the **Stereo Club of Southern California**. A jury of celebrity and film industry judges will award prizes to the top entries, and an award will be given for the audience favorite.

Official selections for the festival will be announced on May 1. [LA3Dfest.com](http://LA3Dfest.com).

### Exhibitors object to PVOD

Theater chains and top filmmakers are warning the major studios that releasing movies through "premium video on demand" (PVOD) channels 60 days after their theatrical release would seriously threaten the health of the cinema industry. On March 30, **Warner Bros.**, **Fox**, **Sony**, and **Universal** announced that their "Home Premiere" service will make movies available through DirecTV, Comcast, and other providers, two months after opening in theaters, at about \$30 for two or three days of viewing. **Variety** suggested that the move was intended to boost the studios' home video revenues while the theatrical marketing "campaigns [are] still fresh in people's minds." The first titles to be released under the program include Warner's *Unknown*, and the Adam Sandler comedy, *Just Go With It*, both of which opened in February.

Within days, **AMC Entertainment**,

second largest theater chain in North America, and the **National Association of Theater Owners** (NATO) issued statements criticizing the plan, and **Regal Entertainment**, the world's largest chain, said it would reduce the number of trailers it shows for the four studios. AMC pointed out that it is investing millions in digital projection, 3D, **IMAX**, and other amenities to attract audiences to theaters, and argued that shrinking the theatrical release windows "threaten our industry's future." NATO asserted that PVOD "fundamentally alter[s] the economic relationship between exhibitors, filmmakers and producers, and the studios taking part in this misguided venture," and warned that it would force theater owners to "reevaluate all aspects of their relationships with these four studios."

On April 20, a group of 23 film directors, including **James Cameron**, **Michael Bay**, and **Peter Jackson**, issued a letter through NATO acknowledging that "low-cost rentals and subscriptions are undermining higher priced DVD sales," but arguing that the studios cannot make up for those losses by "cannibaliz[ing] theatrical ticket sales." They warn that PVOD could lead to theater closures and that "specialty films whose success depends on platform releases that slowly build in awareness would be severely threatened under this new model."

According to **Eric Wold** of **Merriman Capital**, the average movie generates 97% of its box office within the first eight weeks of release, but theaters worry that PVOD would lead consumers to wait instead of going to the theaters. NATO claims that the studios have never "managed to maintain a price point in the home market," and that PVOD prices would inevitably fall, increasing the public's incentive to skip theater visits for home viewing.

Wold points out that theaters have considerable power, including "sole control over which trailers are shown," and over in-theater signage and advertising. He believes that "studios have the most to lose, and are likely to back down," either by improving the rental terms for PVOD titles, or by limiting PVOD to non-blockbuster or independent films.

### Worldwide LF Theater Inventory

As of March 1, 2011

C = Commercial Standalone  
CM = Multiplex  
CT = Theme Park  
I = Institutional

#### By Format and Operator Type

		C	CM	CT	I	Total
<b>Africa</b>	D				1	1
	8/70				1	1
	15/70				1	1
	<b>Total</b>				<b>3</b>	<b>3</b>
<b>Asia/Pac</b>	D	52		1	1	54
	8/70	1			12	13
	10/70				11	11
	15/70	7	4	1	26	38
	<b>Total</b>	<b>8</b>	<b>56</b>	<b>2</b>	<b>50</b>	<b>116</b>
<b>Europe</b>	D	42		1		43
	8/70	2	3	2	8	15
	15/70	7	12	5	12	36
	<b>Total</b>	<b>9</b>	<b>57</b>	<b>8</b>	<b>20</b>	<b>94</b>
<b>Middle East</b>	D		2			2
	8/70		1			1
	15/70		4		2	6
	<b>Total</b>		<b>7</b>		<b>2</b>	<b>9</b>
<b>North America</b>	D	2	199		8	209
	8/70	4	1	1	23	29
	15/70	20	40	3	84	147
	<b>Total</b>	<b>27</b>	<b>233</b>	<b>4</b>	<b>115</b>	<b>379</b>
<b>South America</b>	D		3			3
	8/70				1	1
	15/70	1	2		1	4
	<b>Total</b>	<b>1</b>	<b>5</b>		<b>2</b>	<b>8</b>
<b>World</b>	D	2	298	2	9	311
	8/70	7	5	3	45	60
	10/70				12	12
	15/70	35	62	9	126	232
	<b>Total</b>	<b>44</b>	<b>365</b>	<b>14</b>	<b>192</b>	<b>615</b>

#### By 2D / 3D

	2D	3D	Total
<b>Africa</b>	2	1	3
<b>Asia/Pac</b>	44	72	116
<b>Europe</b>	26	68	94
<b>ME</b>	2	7	9
<b>NA</b>	88	297	385
<b>SA</b>	2	6	8
<b>Total</b>	<b>164</b>	<b>451</b>	<b>615</b>

#### By Screen

	Dome	Flat	Conv.	Total
<b>Africa</b>	2	1		3
<b>Asia/Pac</b>	34	82		116
<b>Europe</b>	13	79	2	94
<b>ME</b>	1	8		9
<b>NA</b>	49	336	2	385
<b>SA</b>	2	6		8
<b>Total</b>	<b>101</b>	<b>514</b>	<b>4</b>	<b>615</b>



All films are 3D unless noted, and underlined titles are 2D

\* New listing.

Updated information is printed in **bold**.

Unless noted, all films will run about 40 minutes.

#### **Thor**

Marvel Studios; distributor: Paramount Pictures; director: Kenneth Branagh; producer: Kevin Feige; DP: Haris Zambarloukos; script: Ashley Edward Miller, Zack Stentz, Don Payne, based on the comic book by Stan Lee; score: Patrick Doyle; executive producers: Louis D'Esposito, Stan Lee, David Maisel, Patricia Whiteche. Cast: Chris Hemsworth, Natalie Portman, Anthony Hopkins, Tom Hiddleston, Idris Elba. 120 minutes. Release: May 6.

– Film will be converted to IMAX digital 3D with the IMAX DMR process.

#### **Cosmic Journey: Through Hubble and Cassini**

Kallisti Media; distributor: BIG & Digital; director, producer: Jonathan Kitzen; executive producer: Nick Reed. 17 minutes. Release: May 20.

– Over 1,500 hours of post processing has been done. About two-thirds of the film is complete.

#### **Pirates of the Caribbean: On Stranger Tides**

Walt Disney Pictures; distributor: Walt Disney Pictures; director: Rob Marshall; producer: Jerry Bruckheimer; DP: Dariusz Wolski; script: Ted Elliott, Terry Rossio; score: Hans Zimmer; executive producers: John DeLuca, Ted Elliott, Chad Oman, Terry Rossio, Mike Stenson, Barry H. Waldman. Cast: Johnny Depp, Ian McShane, Penelope Cruz, Geoffrey Rush, Gemma Ward. 120 minutes. Release: May 20.

– Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Rescue 3D (wt)**

The Stephen Low Company; distributor: K2 Communications, Stephen Low Distribution; director: Stephen Low; producer: Pietro Serapiglia. Release: June 17.

– Principal photography is complete.

#### **Cars 2**

Walt Disney Productions; distributor: Walt Disney Company; directors: Brad Lewis, John Lasseter. 90 minutes. Release: June 24.

– Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Dinosaur Expedition to Pangaea (wt)**

Tandem Motion Picture Studios; distributor: Cinema Group; director: Nathan Smith; producer: Sam Wal-



lace; script: Nathan Smith; score: Lisle Moore; executive producers: Michael Black, Stuart Rubin. Shot with digital SLRs. Release: June.

- Animation wrapped in March.
- Post production is under way.

#### **Harry Potter and the Deathly Hallows, Part II**

Warner Bros Pictures; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; DP: Eduardo Serra; script: Steve Kloves. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint, Michael Gambon, Ralph Fiennes, Alan Rickman, Helena Bonham Carter, John Hurt. 160 minutes. Release: July 15.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **We The People**

Inland Sea Productions; distributor: Gather Media, Inc.; directors, producers: John Altman, Aimee Larabee; DP: Joe Mandacina; score: Marcus Hummon; executive producer: Aimee Larabee. Narrators: Morgan Freeman, Kenny Rogers. Cast: Dean Malissa, Patrick Lee, Richard Fox. 2D. Release: September.

- Principal photography is complete.

#### **Flying Monsters 3D**

Atlantic Productions; distributor: National Geographic; director, producer: Anthony Geffen; script: David Attenborough. Narrator: David Attenborough. Shot on HD video. Release: Fall.

- In post production.

#### **Lightning 3D (wt)**

3D Consortium, Kalisti Media; distributor: BIG & Digital; director: Jonathan Kitzen; producers: Jonathan Kitzen, Jordan Klein; script: Jonathan Kitzen, Christian Glawe; DP: Jordan Klein; executive producer: Jonathan Kitzen. Shot in 4K digital. Release: Fall.

- November 2010: Shot in Rwanda, in the most lightning-struck area on earth.

#### **Real Steel**

DreamWorks SKG; distributor: Walt Disney Pictures; director: Shawn Levy; producers: Shawn Levy, Susan Montford, Don Murphy, Robert Zemeckis; script: Leslie Bohem, John Gatins; DP: Mauro Fiore; score: Danny Elfman; executive producers: Josh McLaglen, Mary McLaglen, Jack Rapke, Steven Spielberg, Steve Starkey. Cast: Hugh Jackman, Kevin Durand, Evangeline Lilly, Anthony Mackie, Hope Davis. 2D. 120 minutes. Release date: Oct. 7.

- Film will be released to IMAX digital theaters only, simultaneously with its conventional release.

#### **Contagion**

Double Feature Films; distributor: Warner Bros. Pictures; director: Steven Soderbergh; producers: Gregory Jacobs, Michael Shamberg, Stacey Sher, Steven Soderbergh; script: Scott Z. Burns; score: Cliff Martinez. Cast: Matt Damon, Kate Winslet, Marion Cotillard, Gwyneth Paltrow, Jude Law. 2D. 120 minutes. Release date: Oct. 21.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Puss In Boots**

DreamWorks Animation; distributor: Paramount Pictures; director: Chris Miller; producers: Joe M. Aguirre, Latifa Ouao; script: Tom Wheeler; score: Henry

Jackman; executive producers: Andrew Adamson, Michelle Raimo, Guillermo del Toro. Cast: voice of Antonio Banderas. 90 minutes. Release: Nov. 4.

- Film will be released to IMAX digital theaters only, simultaneously with its conventional release.

#### **Happy Feet 2**

Animal Logic; distributor: Warner Bros.; director, producer, writer: George Miller; score: John Powell. Cast: voices of Elijah Wood, Robin Williams, Brad Pitt, Matt Damon, Hank Azaria. 90 minutes. Release: Nov. 18.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Mission Impossible: Ghost Protocol**

Paramount Pictures; distributor: Paramount Pictures; director: Brad Bird; producers: J.J. Abrams, Bryan Burk, Tom Cruise; script: Josh Appelbaum, André Nemec; DP: Robert Elswit; score: Michael Giacchino. Cast: Tom Cruise, Simon Pegg, Jeremy Renner, Paula Patton. 120 minutes. 2D. Release: Dec. 16.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Adventures of Tintin: Secret of the Unicorn**

Paramount Pictures; distributor: Paramount Pictures; director: Steven Spielberg; producers: Peter Jackson, Kathleen Kennedy, Steven Spielberg; script: Steven Moffat, Edgar Wright, Joe Cornish; score: John Williams. Cast: voices of Simon Pegg, Daniel Craig, Jamie Bell, Nick Frost, Cary Elwes, Andy Serkis. 90 minutes. Release: Dec. 28.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Air Racers 3D: Forces of Flight (wt)**

3D Entertainment Films, Pretend Entertainment, Stereoscope; distributor: 3D Entertainment Distribution; director: Jean-Jacques Mantello; producers: François Mantello, Christian Fry, Jeffery Pierce, John Constantine; script: Rick Dowlearn. Cast: Steve Hinton, Jr., Matt Jackson, Brian and Dennis Sanders. Shot in 4K digital. Release: Feb. 10, 2012.

- May: Additional shooting in Reno.
- Script is being written, editing has begun.

#### **The Last Reef (wt)**

Yes/No Productions, Giant Screen Films, Liquid Pictures; distributor: Giant Screen Films; directors, script, score: Stephen McNicholas, Luke Cresswell; DP: D.J. Roller. Release: February 2012.

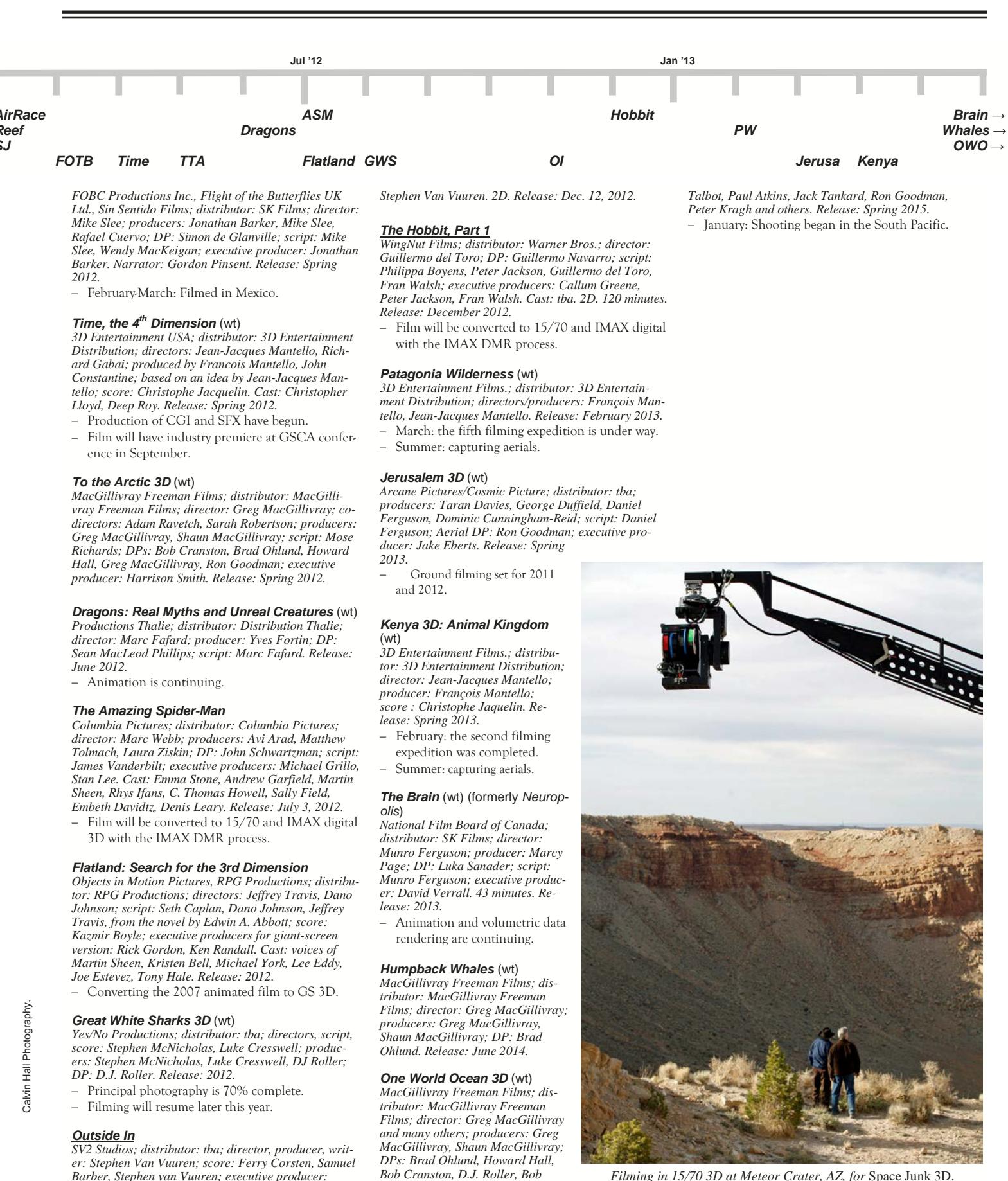
- Principal photography complete.
- Editing under way.
- Finished film will be shown at GSCA conference in September.

#### **Space Junk (wt)**

Melrae Pictures; distributor: K2 Communications; director: Melissa Butts; producers: Melissa Butts, Kimberly Rowe; DP: Reed Smoot; script: Shane Coston, Michael Benson; score: Tom Hamelton. 20 and 40 minutes. Release date: February 2012.

- April-May: filming at Meteor Crater, Anderson Mesa, and Lowell Observatory. Time-lapse photography in Hong Kong and White Sands, NM.

#### **Flight of the Butterflies**



*Filming in 15/70 3D at Meteor Crater, AZ, for Space Junk 3D.*

# Bookings: April 2011 by Film

## 1,105 bookings of 74 films in 493 theaters

Listings shown in bold face below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>AfricAdv</b>	Fort Lauderdale	1/18/08	12/11	Fairfield Reg	4/8/11	4/11		Prague CC	4/8/11	4/11	
	Galveston	7/1/10	6/11	Fitchburg AMC	4/8/11	4/11		Providence NA	4/8/11	4/11	
	London BFI	9/27/10	9/26/11	Fort Lauderdale	4/8/11	4/11		Quebec	4/8/11		
	Lucerne	9/15/09	7/30/11	Fort Myers Reg	4/8/11	4/11		Raleigh	4/8/11		
	Nuremberg I	1/1/10	6/14/11	Fort Wayne RMP	4/8/11	4/11		Randolph NA	4/8/11	4/11	
<b>Alamo</b>	San Antonio 2D			Fresno Reg	4/8/11	4/11		Reading JF	4/8/11	4/11	
<b>Alaska</b>	Norwalk	3/4/11	5/26/11	Garland AMC	4/8/11	4/11		Reading RCT	4/8/11	4/11	
<b>AlienAdv</b>	Al Khoran	7/5/10	7/4/11	Garza Garcia	4/8/11	4/11		Regina	4/8/11		
<b>Alps</b>	<b>Charlotte DP</b>	11/8/10	5/11	Gatineau	4/8/11			Riverside AMC	4/8/11	4/11	
	<b>Hastings</b>	2/2/11	10/9/11	Glendale AMC	4/8/11	4/11		Rochester Cmk	4/8/11	4/11	
<b>Amazon</b>	Valencia Spn	10/1/10	6/30/11	Grand Blanc NCG	4/8/11	4/11		Rockaway AMC	4/8/11	4/11	
<b>Animalop</b>	Atlanta FMNH	10/9/10	6/1/11	Grand Rapids Cel	4/8/11	4/11		Saco Zya	4/8/11	4/11	
	Calgary TWS	10/31/09	10/11	Graz CX	4/8/11	4/11		Sacramento Imx	4/8/11	4/11	
	Dearborn	4/13/11	5/19/11	Halifax	4/8/11	4/11		Saint Augustine	4/8/11		
	Detroit SC	3/18/09	3/12	Hamilton AMC	4/8/11	4/11		Saint Petersburg Muv	4/8/11	4/11	
	Fort Worth	11/23/09	7/1/11	Hampton VASC	4/8/11			Salt Lake City Clark	4/8/11		
	Gatineau	1/4/11	4/7/11	Harahan AMC	4/8/11	4/11		San Antonio 3D	4/8/11		
	Lucerne	<b>6/1/09</b>	6/11	Harrisburg	4/8/11			San Diego MV AMC	4/8/11	4/11	
	Parker	1/1/11	8/1/11	Hazelwood Reg	4/8/11	4/11		San Diego PP AMC	4/8/11	4/11	
	Pittsburgh CSC	1/1/10	1/2/12	Henderson Reg	4/8/11	4/11		San Diego Reg	4/8/11	4/11	
	Spokane RP	6/11/10	6/11	Hodgkins AMC	4/8/11	4/11		San Francisco AMC	4/8/11	4/11	
	Tijuana	7/1/10	7/11	Homestead AMC	4/8/11	4/11		San Jose Tech	4/8/11		
	Valencia Spn	12/19/09	6/19/11	Honolulu Reg	4/8/11	4/11		Sandy LHM	4/8/11	4/11	
<b>Arabia3D</b>	<b>Barcelona</b>	3/11/11	6/15/11	Hooksett Zya	4/8/11	4/11		Schaumburg AMC	4/8/11	4/11	
	Des Moines	4/29/10	4/11	Houston MNS	4/8/11			Seattle PSC 2	4/8/11		
	Hague	2/14/11	2/13/12	Independence AMC	4/8/11	4/11		Simi Valley Reg	4/8/11	4/11	
	Jakarta	4/20/11	10/19/11	Indianapolis Imx	4/8/11			Simpsonville GE	4/8/11	4/11	
	Kuwait SCK	5/25/10	5/11	Irvine Reg	4/8/11	4/11		Singapore SC	4/11		
	Louisville SC	6/12/10	6/11/11	Kansas City AMC	4/8/11	4/11		Skokie AMC	4/8/11	4/11	
	Myrtle Beach DCI	2/11/11	12/11	Katowice CC	4/8/11	4/11		South Barrington AMC	4/8/11	4/11	
	Philadelphia Fl	9/15/10	9/14/11	Kennesaw AMC	4/8/11	4/11		South Jordan LHM	4/8/11	4/11	
	Sinsheim	10/1/10	9/30/11	Kent AMC	4/8/11	4/11		Spokane RP	4/8/11		
	Tampa MOSI	10/27/10	10/11	King of Prussia Reg	4/8/11	4/11		Springdale NA	4/8/11	4/11	
	Victoria DCI	1/21/11	1/12	Knoxville Reg	4/8/11	4/11		Stockton Reg	4/8/11	4/11	
	Washington MNMH	2/18/11	10/11	Krakow CC	4/8/11	4/11		Stony Brook AMC	4/8/11	4/11	
<b>BTBW</b>	Albany Reg	4/8/11	4/11	Lacey Reg	4/8/11	4/11		Sudbury	4/8/11		
	Aliso Viejo Reg	4/8/11	4/11	Lakeland Cob	4/8/11	4/11		Sydney HCL	4/8/11	4/11	
	Altamonte AMC	4/8/11	4/11	Langley Cpx	4/8/11	4/11		Sydney WBS	4/8/11		
	Amarillo Reg	4/8/11	4/11	Lansing Cel	4/8/11	4/11		Tallahassee CLC	4/6/11	4/11	
	Anchorage Reg	4/8/11	4/11	Las Vegas AS Reg	4/8/11	4/11		Tampa MOSI	4/8/11		
	Apple Valley Imx	4/8/11		Las Vegas Bre	4/8/11	4/11		Tarentum Cmk	4/8/11	4/11	
	Arcadia AMC	4/8/11	4/11	Las Vegas RR Reg	4/8/11	4/11		Temecula Reg	4/8/11	4/11	
	Arlington AMC	4/8/11	4/11	Leawood AMC	4/8/11	4/11		Tempe Har	4/8/11	4/11	
	Atlanta Reg	4/8/11	4/11	Lincolnshire Reg	4/8/11	4/11		Tijuana	4/11		
	Auburn Hills AMC	4/8/11	4/11	Lititz Penn	4/8/11	4/11		Toronto AMC	4/8/11	4/11	
	Augusta Reg	4/8/11	4/11	Little Rock DT	4/8/11	4/11		Torrance AMC	4/8/11	4/11	
	Austin	4/8/11		Lodz CC	4/8/11	4/11		Tucson AMC	4/8/11	4/11	
	Baltimore AMC	4/8/11	4/11	Lombard AMC	4/8/11	4/11		Tulsa AMC	4/8/11	4/11	
	Batavia GQT	4/8/11	4/11	Long Beach Reg	4/8/11	4/11		Tulsa Cmk	4/8/11	4/11	
	Baton Rouge RMP	4/8/11	4/11	Los Angeles CSC	4/8/11			Tuscaloosa Cob	4/6/11	4/11	
	Beaver Creek RMP	4/8/11	4/11	Los Angeles RMP	4/8/11	4/11		Valencia Reg	4/8/11	4/11	
	Bensalem AMC	4/8/11	4/11	Louisville RMP	4/8/11	4/11		Victoria DCI	4/8/11		
	Birmingham AL	4/8/11		Lynnwood AMC	4/8/11	4/11		Vienna CX	4/8/11	4/11	
	Boise Reg	4/8/11	4/11	Manassas Reg	4/8/11	4/11		Warsaw CC	4/8/11	4/11	
	Bossier Reg	4/8/11	4/11	Manchester RMP	4/8/11	4/11		Washington MNMH	4/8/11		
	Boston NEA	4/8/11		Melbourne HCL	4/8/11	4/11		Wauwatosa AMC	4/8/11	4/11	
	Branson	4/8/11		Melbourne MV	4/8/11	4/11		West Nyack Imx	4/8/11		
	Bremen Cxx	4/8/11	4/11	Merritt Island Cob	4/8/11	4/11		West Palm Beach Muv	4/8/11	4/11	
	Brooklyn SB Reg	4/8/11	4/11	Mesa DT	4/8/11	4/11		Westbury Reg	4/8/11		
	Budapest CC	4/8/11	4/11	Mesquite AMC	4/8/11	4/11		Whitby AMC	4/8/11	4/11	
	Buford Reg	4/8/11	4/11	Methuen AMC	4/8/11	4/11		White Plains NA	4/8/11	4/11	
	Burbank AMC	4/8/11	4/11	Midlothian Reg	4/8/11	4/11		Wichita WT	4/8/11	4/11	
	Calgary Cpx	4/8/11	4/11	Milford RMP	4/8/11	4/11		Williamsburg Reg	4/8/11	4/11	
	Camarillo Reg	4/8/11	4/11	Mississauga Cpx	4/8/11	4/11		Winnipeg	4/8/11		
	Cathedral City	4/8/11		Montreal SC	4/8/11	4/11		Woodbridge Cpx	4/8/11	4/11	
	Charleston SEC	4/8/11	4/11	Morrow AMC	4/8/11	4/11		Woodland Hills AMC	4/8/11	4/11	
	Charlotte DP	4/8/11		Myrtle Beach DCI	4/8/11	4/11		Woodridge Cmk	4/8/11	4/11	
	Chattanooga TA	4/8/11		Naperville AMC	4/8/11	4/11		Ypsilanti RMP	4/8/11	4/11	
	Cherry Hill AMC	4/8/11	4/11	Natick JF	4/8/11	4/11		Calgary TWS	9/12/10	7/11	
	Chicago Imx	4/8/11		National City AMC	4/8/11	4/11		Dallas MNS	11/24/10	6/11	
	Cleveland	4/8/11		New Brunswick AMC	4/8/11	4/11		Edmonton TWS	12/3/10	6/11	
	Col Springs Cmk	4/8/11	4/11	New Rochelle Reg	4/8/11	4/11		Milwaukee	9/14/10	6/11/11	
	Columbia AMC	4/8/11	4/11	New York 34 AMC	4/8/11	4/11		Mobile	2/2/11	5/27/11	
	Columbus ETC AMC	4/8/11	4/11	New York Emp AMC	4/8/11	4/11		Atlantic City	2/1/11	7/11	
	Columbus GA	4/8/11		New York KB AMC	4/8/11	4/11		Dearborn	4/13/11	11/11	
	Columbus LTC AMC	4/8/11	4/11	New York LS AMC	4/8/11	4/11		Mumbai	2/1/11	7/31/11	
	Covina AMC	4/8/11	4/11	Newport AMC	4/8/11	4/11		Bradford	1/6/09	6/11	
	Dallas AMC	4/8/11	4/11	Norwalk	4/8/11	9/5/11		Chicago Imx	9/16/10	8/30/11	
	Dallas Cmk	4/8/11	4/11	Oklahoma City AMC	4/8/11	4/11		Detroit SC	2/1/11	3/1/12	
	Davenport Put	4/8/11		Olathe AMC	4/8/11	4/11		Erie	7/10	7/11	
	Davenport RMP	4/8/11	4/11	Omaha Zoo	4/8/11			Melbourne MV	10/6/10	10/11	
	Dearborn	4/8/11		Orange AMC	4/8/11	4/11		Regina	11/19/10	10/11	
	Deer Park Reg	4/8/11	4/11	Orlando AMC	4/8/11	4/11		Schenectady	9/15/10	6/29/11	
	Denver MNS	4/8/11		Orlando WL Reg	4/8/11	4/11		Sofia CC I	9/10	8/11	
	Des Moines	4/8/11		Paramus AMC	4/8/11	4/11		Spokane RP	7/10	6/11	
	Destin RMP	4/8/11	4/11	Pensacola	4/8/11			Tijuana	10/15/10	4/15/11	
	Dickson City GE	4/8/11	4/11	Perth HCL	4/8/11	4/11		Tolula MCIM	4/15/11	10/15/11	
	Dublin Reg	4/8/11	4/11	Philadelphia AMC	4/8/11	4/11		Valencia Spn	9/15/08	6/30/11	
	Edmonton TWS	4/8/11		Phoenix DR AMC	4/8/11	4/11		Victoria DCI	6/4/10	9/1/11	
	El Cajon Reg	4/8/11	4/11	Phoenix DV AMC	4/8/11	4/11		Dearborn	4/8/11	11/17/11	
	Elizabeth AMC	4/8/11	4/11	Plainville AMC	4/8/11	4/11		Lucknow	5/15/10	11/11	
	Emeryville AMC	4/8/11	4/11	Port Chester AMC	4/8/11	4/11		Norwalk	4/1/11	9/5/11	
	Escondido Reg	4/8/11	4/11	Portage GQT	4/8/11	4/11		Baltimore MSC	1/4/11	6/30/11	
	Eugene Reg	4/8/11	4/11	Portland OMSI	4/8/11	4/11		Oklahoma City SMO	8/25/10	8/11	
	Evansville Sho	4/8/11	4/11	Poznan CC	4/8/11	4/11		Shreverport	7/10	4/11	
	Fairbanks Reg	4/8/11	4/11					Syracuse	10/10	7/11	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close		
FastFive	Albany Reg	4/29/11	5/11		Leawood AMC	4/29/11	5/11		Tulsa AMC	4/29/11	5/11		
	Alexandria AMC	4/29/11	5/11		Lincolnshire Reg	4/29/11	5/11		Tulsa Cmk	4/29/11	5/11		
	Alhambra Reg	4/29/11	5/11		Lithonia AMC	4/29/11	5/11		Tuscaloosa Cob	4/29/11	5/11		
	Aliso Viejo Reg	4/29/11	5/11		Lititz Penn	4/29/11	5/11		Valencia Reg	4/29/11	5/11		
	Altamonte AMC	4/29/11	5/11		Little Rock DT	4/29/11	5/11		Virginia Beach AMC	4/29/11	5/11		
	Amarillo Reg	4/29/11	5/11		Livonia AMC	4/29/11	5/11		Wauwatosa AMC	4/29/11	5/11		
	Anchorage Reg	4/29/11	5/11		Lombard AMC	4/29/11	5/11		West Nyack Imx	4/29/11	5/11		
	Apple Valley Imx	4/29/11	5/11		Long Beach Reg	4/29/11	5/11		West Palm Beach Muv	4/29/11	5/11		
	Arcadia AMC	4/29/11	5/11		Los Angeles CC AMC	4/29/11	5/11		Westbury Reg	4/29/11	5/11		
	Arlington AMC	4/29/11	5/11		Los Angeles RMP	4/29/11	5/11		Westlake Reg	4/29/11	5/11		
	Atlanta Reg	4/29/11	5/11		Los Angeles UC AMC	4/29/11	5/11		Westminster Orc AMC	4/29/11	5/11		
	Auburn Hills AMC	4/29/11	5/11		Louisville RMP	4/29/11	5/11		Westminster Pro AMC	4/29/11	5/11		
	Augusta Reg	4/29/11	5/11		Lynnwood AMC	4/29/11	5/11		Whitby AMC	4/29/11	5/11		
	Aventura AMC	4/29/11	5/11		Manassas Reg	4/29/11	5/11		White Plains NA	4/29/11	5/11		
	Baltimore AMC	4/29/11	5/11		Manchester RMP	4/29/11	5/11		Wichita WT	4/29/11	5/11		
	Batavia GQT	4/29/11	5/11		Maple Grove AMC	4/29/11	5/11		Williamsville Reg	4/29/11	5/11		
	Baton Rouge RMP	4/29/11	5/11		McLean AMC	4/29/11	5/11		Woodbridge AMC	4/29/11	5/11		
	Beaver Creek RMP	4/29/11	5/11		Merritt Island Cob	4/29/11	5/11		Woodbridge Cpx	4/29/11	5/11		
	Bellevue LSC	4/29/11	5/11		Mesa DT	4/29/11	5/11		Woodland Hills AMC	4/29/11	5/11		
	Bensalem AMC	4/29/11	5/11		Mesquite AMC	4/29/11	5/11		Woodridge Cmk	4/29/11	5/11		
	Boise Reg	4/29/11	5/11		Methuen AMC	4/29/11	5/11		Ypsilanti RMP	4/29/11	5/11		
	Bossier Reg	4/29/11	5/11		Miami Cob	4/29/11	5/11	FightPil	Chantilly	12/10/04	5/11		
	Boston AMC	4/29/11	5/11		Midlothian Reg	4/29/11	5/11		Columbus GA	6/9/10	8/11		
	Brandon AMC	4/29/11	5/11		Milford RMP	4/29/11	5/11		Corpus Christi	2/3/05	5/11		
	Brentwood RMP	4/29/11	5/11		Mississauga AMC	4/29/11	5/11		Dayton	12/3/04	5/11		
	Brooklyn SB Reg	4/29/11	5/11		Mississauga Cpx	4/29/11	5/11		McMinnville	3/2/07	1/12		
	Buford Reg	4/29/11	5/11		Montreal Cpx	4/29/11	5/11		Oklahoma City SMO	12/15/09	5/11		
	Burbank AMC	4/29/11	5/11		Morrow AMC	4/29/11	5/11		Pensacola	4/11/07	5/11		
	Calgary Cpx	4/29/11	5/11		Naperville AMC	4/29/11	5/11	FMTTM	Glasgow	6/6/09	5/31/11		
	Camarillo Reg	4/29/11	5/11		Natick JF	4/29/11	5/11		Jackson MS	2/15/11	2/14/12		
	Cary Reg	4/29/11	5/11		National City AMC	4/29/11	5/11		Speyer Imax	12/18/08	1/1/11		
	Center Valley RMP	4/29/11	5/11		New Brunswick AMC	4/29/11	5/11		Taipei AM	9/6/10	10/1/11		
	Charleston SEC	4/29/11	5/11		New Rochelle Reg	4/29/11	5/11		Tianjin STM	4/1/11	3/31/12		
	Charlotte Reg	4/29/11	5/11		New York 34 AMC	4/29/11	5/11		Shari				
	Chattanooga RMP	4/29/11	5/11		New York Emp AMC	4/29/11	5/11	FSOS	Hampton VASC	4/6/11			
	Cherry Hill AMC	4/29/11	5/11		New York KB AMC	4/29/11	5/11		GC	Grand Canyon DCI	11/1/99	12/11	
	Chicago Imx	4/29/11	5/11		New York LS AMC	4/29/11	5/11		GCA	Baltimore MSC	8/4/10	7/11	
	Col Springs Cmk	4/29/11	5/11		Newport AMC	4/29/11	5/11			Eilat Epic	4/30/10	4/11	
	Columbia AMC	4/29/11	5/11		Noblesville GQT	4/29/11	5/11		Kaohsiung	1/1/11	6/30/11		
	Columbus ETC AMC	4/29/11	5/11		Oklahoma City AMC	4/29/11	5/11		Washington MNH	11/12/10	1/12		
	Columbus LTC AMC	4/29/11	5/11		Olathe AMC	4/29/11	5/11		Hong Kong SM	1/1/11	12/31/11		
	Concord AMC	4/29/11	5/11		Oldsmar AMC	4/29/11	5/11		Lucknow	1/3/11	7/2/11		
	Corpus Christi Cmk	4/29/11	5/11		Omaha AMC	4/29/11	5/11		Greece	Shreveport	4/21/10	4/6/11	
	Council Bluffs AMC	4/29/11	5/11		Ontario Reg	4/29/11	5/11		HaunCast	Berlin CS	4/5/01		
	Covina AMC	4/29/11	5/11		Orange AMC	4/29/11	5/11			San Antonio 3D			
	Cupertino AMC	4/29/11	5/11		Orange Park AMC	4/29/11	5/11			San Simeon DCI	8/17/96	6/30/11	
	Dallas AMC	4/29/11	5/11		Orlando F1	4/29/11	5/11			Dollywood	3/31/10	12/31/11	
	Dallas Cmk	4/29/11	5/11		Orlando P Reg	4/29/11	5/11			Jackson MS	12/1/10	5/11	
	Danvers AMC	4/29/11	5/11		Orlando WL Reg	4/29/11	5/11			Poitiers Imax	2/1/11	12/31/11	
	Davenport RMP	4/29/11	5/11		Paramus AMC	4/29/11	5/11			Milwaukee	3/31/11		
	Deer Park Reg	4/29/11	5/11		Pensacola RMP	4/29/11	5/11			Raleigh	4/8/11		
	Denver CC Reg	4/29/11	5/11		Peoria RMP	4/29/11	5/11			Winnipeg	4/1/11		
	Destin RMP	4/29/11	5/11		Philadelphia AMC	4/29/11	5/11			India	Jersey City	2/25/11	4/11
	Dickson City GE	4/29/11	5/11		Philadelphia F1	4/29/11	5/11			Paris Geo	2/1/11		
	Dublin Reg	4/29/11	5/11		Phoenix DR AMC	4/29/11	5/11			Orlando SC	2/12/11	7/31/11	
	Eden Prairie AMC	4/29/11	5/11		Phoenix DV AMC	4/29/11	5/11			Alamogordo	4/6/11		
	Edina AMC	4/29/11	5/11		Plainville AMC	4/29/11	5/11			Guayaquil	3/1/11	2/28/12	
	Edmonton Cpx	4/29/11	5/11		Port Chester AMC	4/29/11	5/11			Sudbury	3/8/11	9/11	
	El Cajon Reg	4/29/11	5/11		Portage GQT	4/29/11	5/11			Memphis	1/14/11	5/18/11	
	El Dorado Hills Reg	4/29/11	5/11		Providence NA	4/29/11	5/11			Pink	3/9/11	11/11/11	
	Elizabeth AMC	4/29/11	5/11		Raleigh	4/29/11	5/11			Mexico City Pap	9/18/10	6/18/11	
	Emeryville AMC	4/29/11	5/11		Randolph NA	4/29/11	5/11			Oklahoma City SMO	3/11/11	3/11/12	
	Escondido Reg	4/29/11	5/11		Reading JF	4/29/11	5/11			Hartford CSC	7/8/10	7/9/11	
	Eugene Reg	4/29/11	5/11		Reading RCT	4/29/11	5/11			Huntsville	3/7/11	3/7/12	
	Evansville Sho	4/29/11	5/11		Richmond Cpx	4/29/11	5/11			Kaohsiung	1/10/11	7/1/11	
	Fairbanks Reg	4/29/11	5/11		Riverside AMC	4/29/11	5/11			Kuwait SCK	11/16/10	11/16/11	
	Fairfield Reg	4/29/11	5/11		Rochester Cmk	4/29/11	5/11			Leon Exp	12/1/10	5/11/11	
	Fitchburg AMC	4/29/11	5/11		Rockaway AMC	4/29/11	5/11			London SM	7/14/10	7/12/11	
	Fort Lauderdale	4/29/11	5/11		Roseville AMC	4/29/11	5/11			Lubbock	11/19/10	6/19/11	
	Fort Myers Reg	4/29/11	5/11		Rowland Heights AMC	4/29/11	5/11			Lucerne	6/12/10	6/12/11	
	Fort Wayne RMP	4/29/11	5/11		Saco Zya	4/29/11	5/11			Dearborn	10/13/10	10/11	
	Fresno Reg	4/29/11	5/11		Sacramento Imx	4/29/11	5/11			Dongguan STM	1/1/11	1/1/12	
	Frisco AMC	4/29/11	5/11		Saint Augustine	4/29/11	5/11			Galveston	11/13/10	5/29/11	
	Garland AMC	4/29/11	5/11		Saint Louis Weh	4/29/11	5/11			Garden City	6/18/10	6/18/11	
	Glendale AMC	4/29/11	5/11		Saint Petersburg Muv	4/29/11	5/11			Hampton VASC	10/15/10		
	Gloucester Cpx	4/29/11	5/11		Saint Antonio San	4/29/11	5/11			Harrisburg	2/11/11	9/7/11	
	Grand Blanc NCG	4/29/11	5/11		San Diego MV AMC	4/29/11	5/11			Hartford CSC	7/8/10		
	Grand Rapids Cel	4/29/11	5/11		San Diego PP AMC	4/29/11	5/11			Huntsville	3/7/11		
	Halifax	4/29/11	5/11		San Diego Reg	4/29/11	5/11			Kaohsiung	1/10/11		
	Hamilton AMC	4/29/11	5/11		San Francisco AMC	4/29/11	5/11			Kuwait SCK	11/16/10		
	Hampton AMC	4/29/11	5/11		San Jose AMC	4/29/11	5/11			Leon Exp	12/1/10		
	Hampton VASC	4/29/11	5/11		Sandy LHM	4/29/11	5/11			London SM	7/14/10		
	Hazelwood Reg	4/29/11	5/11		Santa Clara AMC	4/29/11	5/11			Lubbock	11/19/10		
	Henderson Reg	4/29/11	5/11		Schaumburg AMC	4/29/11	5/11			Lucerne	6/12/10		
	Highlands Ranch AMC	4/29/11	5/11		Seattle TP Reg	4/29/11	5/11			McMinnville	7/7/10		
	Hodgkins AMC	4/29/11	5/11		Silver Spring Reg	4/29/11	5/11			Memphis Pink	3/9/11	11/11/11	
	Homestead AMC	4/29/11	5/11		Simi Valley Reg	4/29/11	5/11			Mexico City Pap	9/18/10	6/18/11	
	Honolulu Reg	4/29/11	5/11		Simpsonville GE	4/29/11	5/11			Oklahoma City SMO	3/11/11	3/11/12	
	Hooksett Zya	4/29/11	5/11		Skokie AMC	4/29/11	5/11			Philadelphia F1	3/5/11	8/5/11	
	Hoover RMP	4/29/11	5/11		South Barrington AMC	4/29/11	5/11			Richmond SMV	11/10/10	4/6/11	
	Houston GP AMC	4/29/11	5/11		South Gate Reg	4/29/11	5/11			Saint Louis SC	9/22/10	9/30/11	
	Houston Reg	4/29/11	5/11		South Jordan LHM	4/29/11	5/11			Salt Lake City CP I	1/3/11	6/3/11	
	Huntsville RMP	4/29/11	5/11		South Miami AMC	4/29/11	5/11			San Antonio 3D	3/16/11	3/12/12	
	Independence AMC	4/29/11	5/11		Spokane AMC	4/29/11	5/11			Seattle PSC 2	6/18/10	12/19/11	
	Indianapolis AMC	4/29/11	5/11		Springdale NA	4/29/11	5/11			Singapore SC	11/1/10	4/11/11	
	Irvine Reg	4/29/11	5/11		Sterling Hts AMC	4/29/11	5/11			Sinsheim	4/7/11	4/14/12	
	Jacksonville AMC	4/29/11	5/11		Stockton Reg	4/29/11	5/11			Tampa MOSI	7/2/10	5/11	
	Kanata AMC	4/29/11	5/11		Stony Brook AMC	4/29/11	5/11			Tijuana	10/23/10	5/23/11	
	Kansas City AMC	4/29/11	5/11		Sugar Land AMC	4/29/11	5/11			Tokorozawa	4/1/11	7/1/11	
	Kennesaw AMC	4/29/11	5/11		Sunrise Reg	4/29/11	5/11			Victoria DCI	11/5/10	5/5/11	
	Kent AMC	4/29/11	5/11		Tallahassee AMC	4/29/11	5/11			Washington NASM	6/11/10	6/8/11	
	King of Prussia Reg	4/29/11	5/11		Tampa AMC	4/29/11	5/11			Loch Lomond	7/24/02		
	Knoxville Reg	4/29/11	5/11		Tampa MOSI	4/29/11	5/11			Syracuse	3/19/11		
	Lacey Reg	4/29/11	5/										

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Mexico City Per Cpl	3/11	4/11		Bangkok Rat Maj	3/24/11	4/11		Las Vegas Bre	3/25/11	4/11	
Mexico City Uni Cpl	3/11	4/11		Batavia GQT	3/25/11	4/11		Las Vegas RR Reg	3/25/11	4/11	
Monterrey Cpl	3/11	4/11		Baton Rouge RMP	3/25/11	4/11		Leawood AMC	3/25/11	4/11	
Nagoya 109	4/23/11	5/11		Beaver Creek RMP	3/25/11	4/11		Lincolnshire Reg	3/25/11	4/11	
<b>Norwich Ode</b>	<b>4/2/11</b>			Bellevue LSC	3/25/11	4/11		Lititz Penn	3/25/11	4/11	
Osaka 109	4/23/11	5/11		Bensalem AMC	3/25/11	4/11		Little Rock DT	3/25/11	4/11	
Prague CC	3/11	4/11		Birmingham UK	4/13/11	4/11		Liverpool Ode	4/1/11	4/11	
Sapporo UC	4/23/11	5/11		Boise Reg	3/25/11	4/11		Livonia AMC	3/25/11	4/11	
Shobu 109	4/23/11	5/11		Bossier Reg	3/25/11	4/11		Lombard AMC	3/25/11	4/11	
Sofia CC	3/11	4/11		Boston AMC	3/25/11	4/11		London BFI	4/1/11	4/11	
<b>Southampton Ode</b>	<b>4/2/11</b>			Brandon AMC	3/25/11	4/11		Long Beach Reg	3/25/11	4/11	
Sydney WBS	3/11	4/11		Bremen CXX	3/31/11	4/11		Los Angeles CC AMC	3/25/11	4/11	
<b>Tallahassee CLC</b>	<b>3/30/11</b>			Brooklyn SB Reg	3/25/11	4/11		Los Angeles RMP	3/25/11	4/11	
Tokyo 109	4/11	5/11		Bucharest CC	3/25/11	4/11		Los Angeles UC AMC	3/25/11	4/11	
Toluca Cpl	3/11	4/11		Buford Reg	3/25/11	4/11		Louisville RMP	3/25/11	4/11	
Urawa UC	4/23/11	5/11		Burbank AMC	3/25/11	4/11		Lvov KT	3/31/11	4/11	
<b>Wimbledon Ode</b>	<b>4/8/11</b>			Calgary Cpx	3/25/11	4/11		Lynnwood AMC	3/25/11	4/11	
MOF	Chandigarh	5/1/10	4/11	Camarillo Reg	3/25/11	4/11		Lyon PN	3/30/11	4/11	
Pensacola	11/8/96			Cardiff Ode	4/1/11	4/11		Manassas Reg	3/25/11	4/11	
Batavia GQT	1/14/11	1/13/12		Cary Reg	3/25/11	4/11		Manchester Ode	4/1/11	4/11	
Boston MOS	1/1/11	6/1/11		Charleston SEC	3/25/11	4/11		Manchester RMP	3/25/11	4/11	
<b>Branson</b>	<b>3/17/11</b>	<b>6/30/11</b>		Charlotte Reg	3/25/11	4/11		Manila MOA SM	3/25/11	4/11	
Cincinnati MC	7/14/10	6/30/11		Chattanooga RMP	3/25/11	4/11		Maple Grove AMC	3/25/11	4/11	
Columbus COSI	1/5/11	5/28/11		Cherry Hill AMC	3/25/11	4/11		McLean AMC	3/25/11	4/11	
Detroit SC	7/31/08	7/31/11		Chicago Imx	3/25/11	4/11		Melbourne HCL	4/28/11	5/11	
Dickson City GE	2/1/11	1/31/12		Columbia AMC	3/25/11	4/11		Melbourne MV	3/24/11	4/11	
<b>Noblesville GQT</b>	<b>2/23/11</b>	<b>1/13/12</b>		Columbus ETC AMC	3/25/11	4/11		Merritt Island Cob	3/25/11	4/11	
Norwalk	1/15/10	6/30/11		Columbus LTC AMC	3/25/11	4/11		Mesa DT	3/25/11	4/11	
<b>Portage GOT</b>	<b>2/16/11</b>	<b>1/13/12</b>		Concord AMC	3/25/11	4/11		Mesquite AMC	3/25/11	4/11	
<b>Richmond SMV</b>	<b>1/23/10</b>	<b>6/30/11</b>		Covina AMC	3/25/11	4/11		Methuen AMC	3/25/11	4/11	
Rochester MSC	4/17/10	4/11		Cupertino AMC	3/25/11	4/11		Mexico City Per Cpl	3/25/11	4/11	
Simpsonville GE	2/1/11	1/31/12		Curtitiba	3/25/11	4/11		Mexico City Uni Cpl	3/25/11	4/11	
Bogota Mal	3/1/11	2/12		Daegu CGV	3/31/11	4/11		Midlothian Reg	3/25/11	4/11	
Saint Louis SC	10/29/09	6/12		Daejon CGV	3/31/11	4/11		Millford RMP	3/25/11	4/11	
<b>San Antonio 3D</b>	<b>3/10/11</b>	<b>6/11</b>		Dallas AMC	3/25/11	4/11		Mississauga AMC	3/25/11	4/11	
Schenectady	9/27/10	6/29/11		Dallas Cmk	3/25/11	4/11		Mississauga Cpx	3/25/11	4/11	
<b>Bradford</b>	<b>2/14/09</b>	<b>6/11</b>		Danvers AMC	3/25/11	4/11		Monterrey Cpl	3/25/11	4/11	
Budapest CC	10/10	9/11		Davenport RMP	3/25/11	4/11		Morrow AMC	3/25/11	4/11	
Cincinnati MC	9/16/09	7/31/11		Deer Park Reg	3/25/11	4/11		Moscow BD KS	3/31/11	4/11	
<b>Dallas MNS</b>	<b>3/23/11</b>			Denver CC Reg	3/25/11	4/11		Moscow DL KS	3/31/11	4/11	
Melbourne MV	2/1/11	11/30/11		Destin RMP	3/25/11	4/11		Moscow Kar	3/31/11	4/11	
Milwaukee	12/10	5/11		Dickson City GE	3/25/11	4/11		Moscow Khi KS	3/31/11	4/11	
Penrith	9/1/10	5/31/11		Doha VSM	3/24/11	4/11		Mumbai	3/25/11	4/11	
Reno Fleisch	9/10	6/11		Dublin Reg	3/25/11	4/11		Naperville AMC	3/25/11	4/11	
Richmond SMV	11/1/09	5/31/11		Eden Prairie AMC	3/25/11	4/11		Natick JF	3/25/11	4/11	
<b>Rochester MSC</b>	<b>4/11/11</b>	<b>4/8/12</b>		Edina AMC	3/25/11	4/11		National City AMC	3/25/11	4/11	
ND	New Delhi ICC			Edmonton Cpx	3/25/11	4/11		New Brunswick AMC	3/25/11	4/11	
<b>Niagara</b>	<b>Niagara Can DCI</b>	<b>7/1/86</b>		Eindhoven PN	3/24/11	4/11		New Rochelle Reg	3/25/11	4/11	
Niagara NY DCI	5/1/07			<b>El Cajon Reg</b>	<b>3/30/11</b>			New York 34 AMC	3/25/11	4/11	
OMATS	Gatineau	2/26/11		El Dorado Hills Reg	3/25/11	4/11		New York KB AMC	3/25/11	4/11	
Ozarks	Branson	1/93	12/11	Elizabeth AMC	3/25/11	4/11		New York LS AMC	3/25/11	4/11	
Pulse	Oulu	2/1/11	1/31/12	Emeryville AMC	3/25/11	4/11		Newport AMC	3/25/11	4/11	
QuantQue	Louisville SC	1/24/11	5/23/11	Escondido Reg	3/25/11	4/11		Noblesville GQT	3/25/11	4/11	
RATW	Lucerne	11/10	12/11	Eugene Reg	3/25/11	4/11		Norwich Ode	4/1/11	4/11	
Rheged	Penrith	7/1/00		Evansville Sho	3/25/11	4/11		Novosibirsk CP	3/31/11	4/11	
<b>SammyAdv</b>	Copenhagen	12/3/10	12/2/11	Fairbanks Reg	3/25/11	4/11		Odessa KT	3/31/11	4/11	
SeaRex	Paris Geo	12/12/10	12/11/11	Fairfield Reg	3/25/11	4/11		Oklahoma City AMC	3/25/11	4/11	
Amnevile	2/23/11	12/11		Fitchburg AMC	3/25/11	4/11		Olathe AMC	3/25/11	4/11	
<b>Birmingham UK</b>	<b>4/13/11</b>			Fort Myers Reg	3/25/11	4/11		Oldsmar AMC	3/25/11	4/11	
Boston NEA	5/28/10	12/31/11		Fort Wayne RMP	3/25/11	4/11		Omaha AMC	3/25/11	4/11	
Copenhagen	2/1/11	12/11		Fresno Reg	3/25/11	4/11		Ontario Reg	3/25/11	4/11	
Garza Garcia	12/2/10	12/31/11		Frisco AMC	3/25/11	4/11		Orange AMC	3/25/11	4/11	
Hartford CSC	12/18/10	12/11		Garland AMC	3/25/11	4/11		Orange Park AMC	3/25/11	4/11	
Houston MNS	1/7/11	12/11		Gateshead Ode	4/1/11	4/11		Orlando AMC	3/25/11	4/11	
Huntsville	3/25/11	12/31/11		Glendale AMC	3/25/11	4/11		Orlando P Reg	3/25/11	4/11	
Indianapolis Imx	2/11/11	12/11		Gloucester Cpx	3/25/11	4/11		Orlando WL Reg	3/25/11	4/11	
Katowice CC	2/11/11	12/11		Grand Blanc NCG	3/25/11	4/11		Paramus AMC	3/25/11	4/11	
Krakow CC	2/11/11	12/11		Grand Rapids Cel	3/25/11	4/11		Paris DV PN	3/30/11	4/11	
Kuwait SCK	2/18/11	12/11		Graz CX	3/31/11	4/11		Paris Ivy PN	3/30/11	4/11	
Lehi	5/28/10	12/31/11		Greenwich Ode	4/1/11	4/11		Pensacola RMP	3/25/11	4/11	
Lodz CC	2/11/11	12/11		Guadalajara Cpl	3/25/11	4/11		Perm	3/31/11	4/11	
Mexico City Pap	2/4/11	12/11		Guatemala City Alb	3/31/11	4/11		Perth HCL	3/24/11	4/11	
New York AMNH	1/11/11	12/11		Gwangju CGV	3/31/11	4/11		Philadelphia AMC	3/25/11	4/11	
New York AMNH	1/19/11			Halifax	3/25/11	4/11		Phoenix DR AMC	3/25/11	4/11	
Paris Geo	2/1/11	12/11		Hamilton AMC	3/25/11	4/11		Phoenix DV AMC	3/25/11	4/11	
Portland OMSI	1/5/11	12/11		Hampton AMC	3/25/11	4/11		Plainville AMC	3/25/11	4/11	
Poznan CC	2/11/11	12/11		Harahan AMC	3/25/11	4/11		Port Chester AMC	3/25/11	4/11	
Prague CC I	2/17/11	12/11		Hazelwood Reg	3/25/11	4/11		Portage GOT	3/25/11	4/11	
Saint Louis SC	1/14/11			Henderson Reg	3/25/11	4/11		Providence NA	3/25/11	4/11	
San Antonio 3D	2/18/11	12/11		Highlands Ranch AMC	3/25/11	4/11		Pusan CGV	3/31/11	4/11	
Singapore SC	9/1/10	6/30/11		Hodgkins AMC	3/25/11	4/11		Randolph NA	3/25/11	4/11	
Tallahassee CLC	10/1/10	12/11		Homestead AMC	3/25/11	4/11		Reading JF	3/25/11	4/11	
Tampa MOSI	9/3/10	6/11		Jacksonville AMC	3/25/11	4/11		Reading RCT	3/25/11	4/11	
Warsaw CC	2/1/11	12/11		Juarez Cpt	3/25/11	4/11		Renfrew Ode	4/1/11	4/11	
Zion	5/28/10	12/31/11		Kanata AMC	3/25/11	4/11		Richmond Cpx	3/25/11	4/11	
Sharks3D	Budapest CC	4/22/10	12/11	Honolulu Reg	3/25/11	4/11		Riverside AMC	3/25/11	4/11	
Hartberg	4/22/10	12/11		Hooksett Zya	3/25/11	4/11		Rochester Crmk	3/25/11	4/11	
Louisville SC	3/18/11	12/11		Hoover RMP	3/25/11	4/11		Rockaway AMC	3/25/11	4/11	
SOSPI	La Coruna	10/25/10	10/24/11	Houston GP AMC	3/25/11	4/11		Rosewell AMC	3/25/11	4/11	
Sofia CC I	10/1/10	9/30/11		Houston Reg	3/25/11	4/11		Rotterdam PN	3/24/11	4/11	
SU	Chongqing STM	12/20/10	12/19/11	Hyderabad	3/25/11	4/11		Rouen PN	3/30/11	4/11	
<b>SuckPunc</b>	Albany Reg	3/25/11	4/11	Ilisan CGV	3/31/11	4/11		Rowland Heights AMC	3/25/11	4/11	
Alexandria AMC	3/25/11	4/11		Incheon CGV	3/31/11	4/11		Saco Zya	3/25/11	4/11	
Alhambra Reg	3/25/11	4/11		Independence AMC	3/25/11	4/11		Sacramento Imx	3/25/11	4/11	
Aliso Viejo Reg	3/26/11	4/11		Indianapolis AMC	3/25/11	4/11		Saint Louis Weh	3/25/11	4/11	
Altamont AMC	3/25/11	4/11		Irvine Reg	3/25/11	4/11		Saint Petersburg FK	3/31/11	4/11	
Amarillo Reg	3/25/11	4/11		Jacksonville AMC	3/25/11	4/11		Saint Petersburg Kar	3/31/11	4/11	
Amsterdam PN	3/24/11	4/11		Juarez Cpt	3/25/11	4/11		Saint Petersburg KS	3/31/11	4/11	
Anchorage Reg	3/25/11	4/11		Kanata AMC	3/25/11	4/11		Saint Petersburg Muv	3/25/11	4/11	
Apple Valley Imx	3/25/11	4/11		Kansas City AMC	3/25/11	4/11		Salt Lake City Clark	3/25/11	4/11	
Arcadia AMC	3/25/11	4/11		Kaohsiung Vie	3/31/11	4/11		San Antonio San	3/25/11	4/11	
Arlington AMC	3/25/11	4/11		Kennesaw AMC	3/25/11	4/11		San Diego MV AMC	3/25/11	4/11	
Astana KP	3/31/11	4/11		Kent AMC	3/25/11	4/11		San Diego PP AMC	3/25/11	4/11	
Atlanta Reg	3/25/11	4/11		Kiev KT	3/31/11	4/11		San Diego Reg	3/25/11	4/11	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Seattle PSC 2	3/25/11	4/11		Boston MOS	3/18/11	12/11		WilDream	Denver MNS	2/23/11	
Seattle TP Reg	3/25/11	4/11		Branson	3/18/11	12/11		Salt Lake City Clark	3/25/11		
Seoul CGV	3/31/11	4/11		Charlotte DP	3/18/11	12/11	WS3D	La Coruna	10/25/10		
Seoul Wanh CGV	3/31/11	4/11		Chicago MSI	3/18/11	12/11	WTTR3D	Lehi	10/1/10		
Silver Spring Reg	3/25/11	4/11		Cincinnati MC	3/30/11	12/11	ZionCany	Zion	12/31/11		
Simi Valley Reg	3/25/11	4/11		Cleveland	3/18/11	12/11			7/1/08		
Simpsonville GE	3/25/11	4/11		Columbus GA	3/30/11	12/11					
Skokie AMC	3/25/11	4/11		Des Moines	3/23/11	12/11					
Sofia CC	3/25/11	4/11		Fort Worth	3/23/11	12/11					
South Barrington AMC	3/25/11	4/11		Garden City	4/1/11	12/11					
South Gate Reg	3/25/11	4/11		Hague	3/18/11	12/31/11					
South Jordan LHM	3/25/11	4/11		Hutchinson	3/23/11	12/11					
South Miami AMC	3/25/11	4/11		Jersey City	3/18/11	12/11					
Southampton Ode	4/1/11	4/11		Lubbock	3/18/11	12/11					
Spokane AMC	3/25/11	4/11		Milwaukee	3/23/11	12/11					
Springdale NA	3/25/11	4/11		Philadelphia FI	3/18/11	12/11					
Sterling Hts AMC	3/25/11	4/11		Pittsburgh CSC	3/25/11	12/11					
Stockton Reg	3/25/11	4/11		Saint Louis SC	3/23/11	12/11					
Stony Brook AMC	3/25/11	4/11		San Diego RHF	3/18/11	12/11					
Sugar Land AMC	3/25/11	4/11		Tampa MOSI	3/18/11	12/11					
Sunrise Reg	3/25/11	4/11		Toronto OSC	3/25/11	12/11					
Sydney HCL	3/24/11	4/11		Washington NASM	7/1/76						
Sydney WBS	3/24/11	4/11		Norwalk	4/11	9/5/11					
Taipei Mir	3/31/11	4/11		TronLeg	2/18/11						
Taipei Vie	3/31/11	4/11		TTL	3/25/11						
Tallahassee AMC	3/25/11	4/11		UnderSea	9/16/10	8/11					
Tampa AMC	3/25/11	4/11		UWT3D	3/23/11						
Tampa MOSI	4/9/11			Beijing CSTM 3D	10/15/10	10/11					
Tarentum Cmk	3/25/11	4/11		Berlin CS	6/3/10	6/11					
Temecula Reg	3/25/11	4/11		Chattanooga TA	10/27/10	10/11					
Tempe Har	3/25/11	4/11		Davenport Put	2/9/11	8/30/11					
Tigard Reg	3/25/11	4/11		Dongguan STM	3/1/11	2/12					
Toluca Cpl	3/25/11	4/11		Edmonton TWS	2/9/11	10/11					
Tomball San	3/25/11	4/11		Fort Lauderdale	2/11/11	3/10/12					
Toronto AMC	3/25/11	4/11		Gatineau	1/15/11	7/1/11					
Toronto Cpx	3/25/11			Leon Exp	3/1/11	12/1/11					
Torrance AMC	3/25/11	4/11		Lucerne	6/17/10	6/30/11					
Tucson AMC	3/25/11	4/11		Moscow Nas	9/1/10	7/11					
Tukwila AMC	3/25/11	4/11		Phoenix ASC	4/8/11	9/5/11					
Tulsa AMC	3/25/11	4/11		Quebec	1/21/11	10/21/11					
Tuscaloosa Cob	3/25/11	4/11		Raleigh	2/2/11	11/30/11					
Ufa CP	3/31/11	4/11		Saint Augustine	2/2/11	1/25/12					
Uxbridge Ode	4/1/11	4/11		San Diego RHF	2/25/10	4/15/11					
Valencia Reg	3/25/11	4/11		Seattle PSC 2	1/14/11	4/14/11					
Vienna CX	3/31/11	4/11		Shenyang SC	3/31/11	6/30/11					
Virginia Beach AMC	3/25/11	4/11		Singapore DC	2/17/11	5/17/11					
Vironezh CP	3/31/11	4/11		Tijuana	7/22/10						
Wauwatosa AMC	3/25/11	4/11		Richmond SMV	5/1/10	4/11					
West Nyack Imx	3/25/11	4/11		Kenner	8/1/10	7/30/11					
West Palm Beach Muv	3/25/11	4/11		Vulcania	2/22/02						
Westbury Reg	3/25/11	4/11		WATE	6/1/97						
Westlake Reg	3/25/11	4/11		Whales	Norwall	3/4/11	5/26/11				
Westminster Orc AMC	3/25/11	4/11		WildOcea	Barcelona	10/09	6/11				
Westminster Pro AMC	3/25/11	4/11			Birmingham AL	9/29/10	4/11				
Whitby AMC	3/25/11	4/11			Bradford	5/7/10	5/1/11				
White Plains NA	3/25/11	4/11			Budapest CC	2/1/11	8/31/11				
Wichita WT	3/25/11	4/11			Cairo EMA	9/10	8/11				
Williamsville Reg	3/25/11	4/11			Des Moines	1/19/11	1/12				
Wimbledon Ode	4/1/11	4/11			Erie	11/15/10	4/30/11				
Woodbridge Cpx	3/25/11	4/11			Fort Worth	4/22/11	12/31/11				
Woodbridge AMC	3/25/11	4/11			Galveston	6/17/09	5/11				
Woodridge Cmk	3/25/11	4/11			Kansas City Sci	2/1/11	8/31/11				
Yekaterinburg CP	3/31/11	4/11			London SM	10/27/10	11/1/11				
Ypsilanti RMP	3/25/11	4/11			Madrid	10/09	6/11				
SuperSpee TA	Indianapolis Imx	8/1/10	7/11		Mexicali	2/1/11	6/30/11				
Atlanta FMNH	4/6/11	12/11			Mobile	10/6/10	4/11				
Austin	3/18/11	12/11			Regina	2/15/11	10/11				
Birmingham AL	3/23/11	12/11			Reno Fleisch	2/1/11	8/31/11				
					Valencia Spn	9/09	4/11				
					Virginia Beach AMSC	1/12/11	8/11				

## April 2011 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Al Khobar	AlienAdv	7/5/10	7/4/11	Astana KP	SuckPunc	3/31/11	4/11	Baton Rouge RMP	MOTGL	1/14/11	1/13/12
Alamogordo	JIAC	4/6/11		Atlanta FMNH	Animalop	10/9/10	6/1/11	Beaver Creek RMP	SuckPunc	3/25/11	4/11
Albany GA	TA	3/18/11	12/11	Atlanta Reg	TA	4/6/11	12/11	Bogota Mal	BTBW	4/8/11	4/11
Albany Reg	BTBW	4/8/11	4/11		BTBW	4/8/11	4/11	Bogota PA	FastFive	4/29/11	5/11
Alexandria AMC	FastFive	4/29/11	5/11		FastFive	4/29/11	5/11	Bonnie Reg	BTBW	4/8/11	4/11
	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11	Bonnie Reg	FastFive	4/29/11	5/11
Alexandria AMC	FastFive	4/29/11	5/11	Atlantic City	CRA	2/1/11	7/11	Bonnie Reg	FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11	Bonnie Reg	FastFive	4/29/11	5/11
Alhambra Reg	FastFive	4/29/11	5/11	Auburn Hills AMC	BTBW	4/8/11	4/11	Bonnie Reg	FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11	Bonnie Reg	FastFive	4/29/11	5/11
Aliso Viejo Reg	BTBW	4/8/11	4/11	Augusta Reg	SuckPunc	3/25/11	4/11	Bonnie Reg	FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11		BTBW	4/8/11	4/11	Bonnie Reg	FastFive	4/29/11	5/11
Altamonte AMC	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	Bonnie Reg	FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11	Austin	SuckPunc	3/25/11	4/11	Bonnie Reg	FastFive	4/29/11	5/11
Altamonte AMC	BTBW	4/8/11	4/11		BTBW	4/8/11	4/11	Bonnie Reg	FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11		LOF	9/15/10	9/10/11	Bonnie Reg	FastFive	4/29/11	5/11
Amarillo Reg	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11	Bonnie Reg	FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11		TA	3/18/11	12/11	Bonnie Reg	FastFive	4/29/11	5/11
Apple Valley Imx	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	Bonnie Reg	FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11	Aventura AMC	SuckPunc	3/25/11	4/11	Bonnie Reg	FastFive	4/29/11	5/11
Amnville	SeaRex	2/23/11	12/11		FastFive	4/29/11	5/11	Bonnie Reg	FastFive	4/29/11	5/11
Amsterdam PN	SuckPunc	3/24/11	4/11	Baltimore AMC	BTBW	4/8/11	4/11	Bonnie Reg	FastFive	4/29/11	5/11
Anchorage Reg	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	Bonnie Reg	FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11	Baltimore MSC	SuckPunc	3/25/11	4/11	Bonnie Reg	FastFive	4/29/11	5/11
Arcadia AMC	FastFive	4/29/11	5/11		Extreme	1/4/11	6/30/11	Bonnie Reg	FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11		GCA	9/4/10	7/11	Bonnie Reg	FastFive	4/29/11	5/11
Arlington AMC	BTBW	4/8/11	4/11		JTM	3/8/11	9/11	Bonnie Reg	FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11	Bangkok Par Maj	SuckPunc	3/24/11	4/11	Bonnie Reg	FastFive	4/29/11	5/11
Arlington AMC	FastFive	4/29/11	5/11		BTBW	4/8/11	4/11	Bonnie Reg	FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11	Bangkok Pin Maj	SuckPunc	3/24/11	4/11	Bonnie Reg	FastFive	4/29/11	5/11
Arlington AMC	BTBW	4/8/11	4/11		BTBW	3/24/11	4/11	Bonnie Reg	FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11	Bangkok Rat Maj	SuckPunc	3/24/11	4/11	Bonnie Reg	FastFive	4/29/11	5/11
Arlington AMC	BTBW	4/8/11	4/11		Arabia3D	3/11/11	6/15/11	Bonnie Reg	FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11	Barcelona	WildOcea	10/09	6/11	Bonnie Reg	FastFive	4/29/11	5/11
Arlington AMC	BTBW	4/8/11	4/11		WildOcea	10/09	6/11	Bonnie Reg	FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11	Batavia GQT	BTBW	4/8/11	4/11	Bonnie Reg	FastFive	4/29/11	5/11
Arlington AMC	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	Bonnie Reg	FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11					Boston AMC	FastFive	4/29/11	5/11
Arlington AMC	BTBW	4/8/11	4/11					Boston MOS	FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11						MOTGL	3/25/11	4/11
Arlington AMC	BTBW	4/8/11	4/11						TA	3/18/11	12/11

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close	
Boston NEA	<b>BTBW</b>	4/8/11		Danvers AMC	<b>FastFive</b>	4/29/11	5/1	Gateshead Ode	<b>SeaRex</b>	12/2/10	12/31/11	
	SeaRex	5/28/10	12/31/11		SuckPunc	3/25/11	4/11		<b>MNM</b>	4/8/11		
Bradford	DinoAliv	1/6/09	6/11	Davenport Put	<b>BTBW</b>	4/8/11		Gatineau	SuckPunc	4/1/11	4/11	
	<b>Mummies</b>	2/14/09	6/11		<b>UWT3D</b>	2/9/11	8/30/11		Animalop	1/4/11	4/7/11	
Brandon AMC	WildOcea	5/7/10	5/11	Davenport RMP	<b>BTBW</b>	4/8/11	4/11		<b>BTBW</b>	4/8/11		
	SuckPunc	3/25/11	4/11		<b>FastFive</b>	4/29/11	5/1		OMATS	2/26/11		
Branson	<b>FastFive</b>	4/29/11	5/11		SuckPunc	3/25/11	4/11		<b>UWT3D</b>	1/15/11	7/11	
	<b>MOTGL</b>	3/17/11	6/30/11	Dayton	<b>FightPil</b>	12/3/04	5/11	Glasgow	FMTTM	6/6/09	5/31/11	
	Ozarks	1/93	12/11		LOF	6/12/10	6/12/11	Glendale AMC	<b>BTBW</b>	4/8/11	4/11	
	TA	3/18/11	12/11	Dearborn	<b>Animalop</b>	4/13/11	5/19/11		<b>FastFive</b>	4/29/11	5/11	
Bremen Cxx	<b>BTBW</b>	4/8/11	4/11		<b>BTBW</b>	4/8/11			SuckPunc	3/25/11	4/11	
Bremen CXX	SuckPunc	3/31/11	4/11		<b>CRA</b>	4/13/11	11/11	Gloster Cpx	<b>FastFive</b>	4/29/11	5/11	
Brentwood RMP	<b>FastFive</b>	4/29/11	5/11		<b>Dolphins</b>	4/8/11	11/17/11		SuckPunc	3/25/11	4/11	
Brooklyn SB Reg	<b>BTBW</b>	4/8/11	4/11	Deer Park Reg	<b>BTBW</b>	4/8/11	4/11	Grand Blanc NCG	<b>BTBW</b>	4/8/11	4/11	
	<b>FastFive</b>	4/29/11	5/11		<b>FastFive</b>	4/29/11	5/11		<b>FastFive</b>	4/29/11	5/11	
	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11	
Bucharest CC	SuckPunc	3/25/11	4/11	Denver CC Reg	<b>BTBW</b>	4/8/11	4/11	Grand Canyon DCI	<b>GC</b>	11/1/99	12/11	
Budapest CC	<b>BTBW</b>	4/8/11	4/11		<b>FastFive</b>	4/29/11	5/11		<b>BTBW</b>	4/8/11	4/11	
	Mummies	10/10	9/11		SuckPunc	3/25/11	4/11		<b>FastFive</b>	4/29/11	5/11	
	Sharks3D	4/22/10	12/11	Denver MNS	<b>BTBW</b>	4/8/11			SuckPunc	3/25/11	4/11	
	WildOcea	2/1/11	8/31/11	Des Moines	<b>WildDream</b>	2/23/11		Graz CX	<b>BTBW</b>	4/8/11	4/11	
Buenos Aires NA	MNM	3/11	4/11		Arabia3D	4/29/10	4/11		SuckPunc	3/31/11	4/11	
Buford Reg	<b>BTBW</b>	4/8/11	4/11		<b>BTBW</b>	4/8/11		Greenwich Ode	<b>MNM</b>	4/8/11		
	<b>FastFive</b>	4/29/11	5/11		<b>TA</b>	3/23/11	12/11		SuckPunc	4/1/11	4/11	
	SuckPunc	3/25/11	4/11	Destin RMP	<b>BTBW</b>	4/8/11	4/11	Guadalajara Cpl	<b>MNM</b>	3/11	4/11	
Burbank AMC	<b>BTBW</b>	4/8/11	4/11		<b>FastFive</b>	4/29/11	5/11		SuckPunc	3/25/11	4/11	
	<b>FastFive</b>	4/29/11	5/11		SuckPunc	3/25/11	4/11	Guatemala City Alb	<b>SuckPunc</b>	3/31/11	4/11	
	SuckPunc	3/25/11	4/11	Detroit SC	<b>Animalop</b>	3/18/09	3/12		<b>JIA</b>	3/1/11	2/28/12	
Cairo EMA	WildOcea	9/10	8/11		DinoAliv	2/1/11	1/31/12		<b>Gwangju CGV</b>	3/31/11	4/11	
Calgary Cpx	<b>BTBW</b>	4/8/11	4/11		MOTGL	7/31/08	7/31/11		<b>Hague</b>	Arabia3D	2/14/11	2/13/12
	<b>FastFive</b>	4/29/11	5/11	Dickson City GE	<b>BTBW</b>	4/8/11	4/11		<b>TA</b>	3/18/11	12/31/11	
	SuckPunc	3/25/11	4/11		<b>FastFive</b>	4/29/11	5/11	Halifax	<b>BTBW</b>	4/8/11	4/11	
Calgary TWS	Animalop	10/31/09	10/11		SuckPunc	2/1/11	1/31/12		<b>FastFive</b>	4/29/11	5/11	
	Bugs	9/12/10	7/11	Doha VSM	<b>BTBW</b>	4/8/11			SuckPunc	3/25/11	4/11	
Camarillo Reg	<b>BTBW</b>	4/8/11	4/11		<b>SuckPunc</b>	3/25/11	4/11	Hamilton AMC	<b>BTBW</b>	4/8/11	4/11	
	<b>FastFive</b>	4/29/11	5/11	Dollywood	<b>HeartSon</b>	3/31/10	12/31/11		<b>FastFive</b>	4/29/11	5/11	
Cardiff Ode	<b>BTBW</b>	4/8/11			LOF	1/1/11	1/12/12		<b>SuckPunc</b>	3/25/11	4/11	
	<b>FastFive</b>	4/29/11	5/11	Dongguan STM	<b>BTBW</b>	4/8/11		Hampton AMC	<b>BTBW</b>	4/8/11	4/11	
Cary Reg	SuckPunc	3/25/11	4/11		<b>FastFive</b>	4/29/11	5/11		<b>FastFive</b>	4/29/11	5/11	
Eden Prairie AMC	<b>BTBW</b>	4/8/11			SuckPunc	3/25/11	4/11		<b>SuckPunc</b>	3/25/11	4/11	
	<b>FastFive</b>	4/29/11	5/11	Edina AMC	<b>FastFive</b>	4/29/11	5/11	Harrisburg	<b>BTBW</b>	4/8/11		
	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11		<b>LOF</b>	10/1/10		
Charlotte DP	<b>Alps</b>	11/8/10	5/11	Edmonton Cpx	<b>FastFive</b>	4/29/11	5/11	Hartberg	<b>BTBW</b>	4/8/11	4/11	
	<b>BTBW</b>	4/8/11			SuckPunc	3/25/11	4/11	Hartford CSC	<b>FastFive</b>	4/29/11	5/11	
Charlotte Reg	<b>FastFive</b>	4/29/11	5/11	Edmonton TWS	<b>BTBW</b>	4/8/11			<b>SuckPunc</b>	3/25/11	4/11	
	SuckPunc	3/25/11	4/11		<b>FastFive</b>	4/29/11	5/11	Hastings	<b>Alps</b>	2/2/11	10/9/11	
Chattanooga RMP	<b>FastFive</b>	4/29/11	5/11		SuckPunc	3/30/11	4/11	Hazelwood Reg	<b>BTBW</b>	4/8/11	4/11	
	SuckPunc	3/25/11	4/11	El Cajon Reg	<b>FastFive</b>	4/29/11	5/11	Henderson Reg	<b>FastFive</b>	4/29/11	5/11	
Chattanooga TA	<b>BTBW</b>	4/8/11			SuckPunc	3/30/11	4/11		<b>SuckPunc</b>	3/25/11	4/11	
	<b>FastFive</b>	4/29/11	5/11	El Dorado Hills Reg	<b>FastFive</b>	4/29/11	5/11		<b>BTBW</b>	4/8/11	4/11	
Chicago Imx	<b>BTBW</b>	4/8/11			SuckPunc	3/25/11	4/11		<b>FastFive</b>	4/29/11	5/11	
	<b>FastFive</b>	4/29/11	5/11	Elizabeth AMC	<b>BTBW</b>	4/8/11			<b>SuckPunc</b>	3/25/11	4/11	
Chicago MSI	SuckPunc	3/25/11	4/11		<b>FastFive</b>	4/29/11	5/11	Holiday Inn Reg	<b>BTBW</b>	4/8/11	4/11	
Chongqing STM	TA	3/18/11	12/11	Emeryville AMC	<b>BTBW</b>	4/8/11			<b>FastFive</b>	4/29/11	5/11	
Cincinnati MC	SU	12/20/10	12/19/11		<b>FastFive</b>	4/29/11	5/11		<b>SuckPunc</b>	3/25/11	4/11	
	MOTGL	7/14/10	6/30/11	Escondido Reg	<b>BTBW</b>	4/8/11			<b>BTBW</b>	4/8/11	4/11	
	Mummies	9/16/09	7/31/11		<b>FastFive</b>	4/29/11	5/11		<b>FastFive</b>	4/29/11	5/11	
	TA	3/30/11	12/11	Eugene Reg	<b>BTBW</b>	4/8/11			<b>SuckPunc</b>	3/25/11	4/11	
Cleveland	<b>BTBW</b>	4/8/11			<b>FastFive</b>	4/29/11	5/11	Homestead AMC	<b>BTBW</b>	4/8/11	4/11	
	TA	3/18/11	12/11		SuckPunc	3/25/11	4/11		<b>FastFive</b>	4/29/11	5/11	
Col Springs Cmk	<b>BTBW</b>	4/8/11	4/11	Evansville Sho	<b>BTBW</b>	4/8/11			<b>SuckPunc</b>	3/25/11	4/11	
	<b>FastFive</b>	4/29/11	5/11		<b>FastFive</b>	4/29/11	5/11	Hooksett Zya	<b>BTBW</b>	4/8/11	4/11	
Columbia AMC	<b>BTBW</b>	4/8/11	4/11	Fairbanks Reg	<b>BTBW</b>	4/8/11			<b>FastFive</b>	4/29/11	5/11	
	<b>FastFive</b>	4/29/11	5/11		<b>FastFive</b>	4/29/11	5/11		<b>SuckPunc</b>	3/25/11	4/11	
Columbus COSI	SuckPunc	3/25/11	4/11	Fairfield Reg	<b>BTBW</b>	4/8/11		Hoover RMP	<b>FastFive</b>	4/29/11	5/11	
Columbus ETC AMC	MOTGL	1/5/11	5/28/11		<b>FastFive</b>	4/29/11	5/11		<b>SuckPunc</b>	3/25/11	4/11	
	<b>BTBW</b>	4/8/11	4/11	Fitchburg AMC	<b>BTBW</b>	4/8/11		Houston GP AMC	<b>FastFive</b>	4/29/11	5/11	
	<b>FastFive</b>	4/29/11	5/11		<b>FastFive</b>	4/29/11	5/11		<b>SuckPunc</b>	3/25/11	4/11	
Columbus GA	SuckPunc	3/25/11	4/11	Fort Lauderdale	<b>BTBW</b>	4/8/11		Houston MNS	<b>BTBW</b>	4/8/11		
	<b>BTBW</b>	4/8/11			<b>FastFive</b>	4/29/11	5/11		<b>FastFive</b>	4/29/11	5/11	
	<b>FastFive</b>	4/29/11	5/11		SuckPunc	3/25/11	4/11		<b>SuckPunc</b>	3/25/11	4/11	
Columbus LTC AMC	SuckPunc	3/25/11	4/11	Fort Myers Reg	<b>BTBW</b>	4/8/11		Hoover Reg	<b>BTBW</b>	4/8/11	4/11	
	<b>BTBW</b>	4/8/11	4/11		<b>FastFive</b>	4/29/11	5/11		<b>FastFive</b>	4/29/11	5/11	
	<b>FastFive</b>	4/29/11	5/11	Gardendale	<b>BTBW</b>	4/8/11			<b>SuckPunc</b>	3/25/11	4/11	
Concord AMC	SuckPunc	3/25/11	4/11		<b>FastFive</b>	4/29/11	5/11	Houston Reg	<b>BTBW</b>	4/8/11		
	<b>FastFive</b>	4/29/11	5/11	Fort Worth	<b>Animalop</b>	11/23/09	7/1/11		<b>FastFive</b>	4/29/11	5/11	
Copenhagen	LOF	10/15/10	8/15/11		<b>TA</b>	3/23/11	12/11		<b>SuckPunc</b>	3/25/11	4/11	
	<b>SammyAdv</b>	12/10/11	12/2/11		<b>WildOcea</b>	4/22/11	12/31/11	Independence AMC	<b>BTBW</b>	4/8/11		
	SeaRex	2/11/11	12/11		<b>FastFive</b>	4/29/11	5/11		<b>FastFive</b>	4/29/11	5/11	
Corpus Christi	FightPil	2/3/05	5/11		SuckPunc	3/25/11	4/11		<b>SuckPunc</b>	3/25/11	4/11	
	LOF	3/1/11	3/1/12	Fort Wayne RMP	<b>BTBW</b>	4/8/11		Huntsville RMP	<b>FastFive</b>	4/29/11	5/11	
Corpus Christi Crmk	<b>FastFive</b>	4/29/11	5/11		<b>FastFive</b>	4/29/11	5/11		<b>BTBW</b>	4/8/11		
Council Bluffs AMC	<b>FastFive</b>	4/29/11	5/11	Garden City	<b>BTBW</b>	4/8/11			<b>FastFive</b>	4/29/11	5/11	
Covina AMC	<b>BTBW</b>	4/8/11	4/11		<b>FastFive</b>	4/29/11	5/11		<b>SuckPunc</b>	3/25/11	4/11	
	<b>FastFive</b>	4/29/11	5/11	Garland AMC	<b>BTBW</b>	4/8/11			<b>BTBW</b>	4/8/11		
Cupertino AMC	SuckPunc	3/25/11	4/11		<b>FastFive</b>	4/29/11	5/11		<b>FastFive</b>	4/29/11	5/11	
	<b>FastFive</b>	4/29/11	5/11	Garza Garcia	<b>BTBW</b>	4/8/11			<b>SuckPunc</b>	3/25/11	4/11	
Curitiba	SuckPunc	3/25/11	4/11		<b>FastFive</b>	4/29/11	5/11		<b>BTBW</b>	4/8/11		
Daegu CGV	SuckPunc	3/31/11	4/11		SuckPunc	3/25/11	4/11		<b>FastFive</b>	4/29/11	5/11	
Daejon CGV	SuckPunc	3/31/11	4/11		<b>BTBW</b>	4/8/11			<b>SuckPunc</b>	3/25/11	4/11	
Dallas AMC	<b>BTBW</b>	4/8/11	4/11		<b>FastFive</b>	4/29/11	5/11		<b>BTBW</b>	4/8/11		
	<b>FastFive</b>	4/29/11	5/11	Garden City	<b>LOF</b>	11/13/10	5/29/11		<b>FastFive</b>	4/29/11	5/11	
Dallas Cmk	SuckPunc	3/25/11	4/11		<b>WildOcea</b>	6/17/09	5/11		<b>SuckPunc</b>	3/25/11	4/11	
	<b>BTBW</b>	4/8/11	4/11		<b>TA</b>	6/18/10	6/18/11	Jakarta	<b>Arabia3D</b>	4/20/11	10/19/11	
Dallas MNS	<b>FastFive</b>	4/29/11	5/11		<b>FastFive</b>	4/29/11	5/11	Jersey City	<b>India</b>	2/25/11	4/11	
	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11		<b>TA</b>	3/18/11	12/11	
	Bugs	11/24/10	6/11		<b>BTBW</b>	4/8/11		Juarez Cpl	<b>MNM</b>	3/1/11	4/11	
	<b>Mummies</b>	3/23/11			<b>FastFive</b>	4/29/11	5/11		<b>SuckPunc</b>	3/25/11	4/11	
			</									

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close	
Kansas City Sci	FastFive	4/29/11	5/11	Lucknow	Dolphins	5/15/10	11/11	Newport AMC	BTBW	4/8/11	4/11	
Kaohsiung	SuckPunc	3/25/11	4/11		GP	1/3/11	7/2/11		FastFive	4/29/11	5/11	
	WildOcea	2/1/11	8/31/11	Lvov KT	SuckPunc	3/31/11	4/11		SuckPunc	3/25/11	4/11	
Kaohsiung	GCA	1/1/11	6/30/11	Lynnwood AMC	BTBW	4/8/11	4/11		Niagara Can DCI	4/8/11	5/11	
	LOF	1/10/11	7/1/11		FastFive	4/29/11	5/11		Niagara NY DCI	5/1/07		
Kaohsiung Vie	SuckPunc	3/31/11	4/11	Lyon PN	SuckPunc	3/25/11	4/11		Noblesville GQT	4/29/11	5/11	
Katoomba	WATE	6/1/97		Madrid	SuckPunc	3/30/11	4/11		MOTGL	2/23/11	1/13/12	
Katowice CC	BTBW	4/8/11	4/11	Manassas Reg	WildOcea	10/09	6/11	Norwalk	SuckPunc	3/25/11	4/11	
	SeaRex	2/11/11	12/11		BTBW	4/8/11	4/11		Alaska	3/4/11	5/26/11	
Kawasaki 109	MNM	4/23/11	5/11		FastFive	4/29/11	5/11		BTBW	4/8/11	9/5/11	
Kenner	VOTDS	8/1/10	7/30/11		SuckPunc	3/25/11	4/11		Dolphins	4/11	9/5/11	
Kennesaw AMC	BTBW	4/8/11	4/11	Manchester Ode	MNM	4/2/11			MOTGL	1/15/10	6/30/11	
	FastFive	4/29/11	5/11		SuckPunc	4/1/11	4/11		Trex	4/11	9/5/11	
Kent AMC	SuckPunc	3/25/11	4/11	Manchester RMP	BTBW	4/8/11	4/11		TronLeg	2/18/11		
	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11		Whales	3/4/11	5/26/11	
	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	Norwich Ode	MNM	4/2/11		
Kiev KT	SuckPunc	3/25/11	4/11	Manila MOA SM	SuckPunc	3/25/11	4/11		SuckPunc	4/1/11	4/11	
King of Prussia Reg	BTBW	4/8/11	4/11	Maple Grove AMC	FastFive	4/29/11	5/11		Nuremberg I	1/1/10	6/14/11	
	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11		Odessa KT	3/31/11	4/11	
Kingston Ode	SuckPunc	3/25/11	4/11	McLean AMC	FastFive	4/29/11	5/11	Oklahoma City AMC	BTBW	4/8/11	4/11	
Kishiwada UC	MNM	4/23/11	5/11		SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11	
Knoxville Reg	BTBW	4/8/11	4/11	McMinnville	FightPil	3/21/07	1/12		SuckPunc	3/25/11	4/11	
	FastFive	4/29/11	5/11		LOF	7/7/10	6/18/11	Oklahoma City SMO	Extreme	8/25/10	8/11	
Krakow CC	SuckPunc	3/25/11	4/11	Melbourne HCL	BTBW	4/8/11	4/11		FightPil	12/15/09	5/11	
	BTBW	4/8/11	4/11		SuckPunc	4/28/11	5/11		LOF	3/11/11	3/11/12	
Kuwait SCK	SeaRex	2/11/11	12/11	Melbourne MV	BTBW	4/8/11	4/11	Olathe AMC	BTBW	4/8/11	4/11	
	Arabia3D	5/25/10	5/11		DinoAliv	1/6/10	10/11		FastFive	4/29/11	5/11	
	LOF	11/16/10	11/16/11		Mummies	2/1/11	11/30/11		SuckPunc	3/25/11	4/11	
La Coruna	SOSPI	10/25/10	10/24/11	Memphis Pink	SuckPunc	3/24/11	4/11	Oldsmar AMC	FastFive	4/29/11	5/11	
	WS3D	10/25/10	10/24/11	Merritt Island Cob	LOF	3/9/11	11/11/11		SuckPunc	3/25/11	4/11	
Labege PN	SuckPunc	3/30/11	4/11	Mesquite AMC	BTBW	4/8/11	4/11	Omaha AMC	FastFive	4/29/11	5/11	
Lacey Reg	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	
Lakeland Cob	FastFive	4/29/11	5/11	Methuen AMC	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	
	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	
Lancaster Cmk	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	Omaha Zoo	BTBW	4/8/11		
Langley Cpx	BTBW	4/8/11	4/11					Ontario Reg	FastFive	4/29/11	5/11	
	FastFive	4/29/11	5/11						SuckPunc	3/25/11	4/11	
Lansing Cel	SuckPunc	3/25/11	4/11					Orange AMC	BTBW	4/8/11		
	BTBW	4/8/11	4/11						FastFive	4/29/11	5/11	
Las Vegas AS Reg	FastFive	4/29/11	5/11						SuckPunc	3/25/11	4/11	
	SuckPunc	3/25/11	4/11					Orlando AMC	FastFive	4/29/11	5/11	
Las Vegas Bre	BTBW	4/8/11	4/11						SuckPunc	3/25/11	4/11	
	FastFive	4/29/11	5/11					Orlando P Reg	FastFive	4/29/11	5/11	
Las Vegas RR Reg	SuckPunc	3/25/11	4/11						SuckPunc	3/25/11	4/11	
	BTBW	4/8/11	4/11	Milford RMP	BTBW	4/8/11	4/11	Orlando SC	JGWC	2/12/11	7/31/11	
	FastFive	4/29/11	5/11		FastFive	4/29/11	5/11		BTBW	4/8/11	4/11	
	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11	
Leawood AMC	BTBW	4/8/11	4/11	Milwaukee	Bugs	9/14/10	6/11/11		SuckPunc	3/25/11	4/11	
	FastFive	4/29/11	5/11		HPDH1	3/31/11		Paris DV PN	SuckPunc	3/30/11	4/11	
	SuckPunc	3/25/11	4/11		Mummies	12/10	5/11		Paris Geo	India	2/1/11	
Lehi	SeaRex	5/28/10	12/31/11		TA	3/23/11	12/11		SammyAdv	12/12/10	12/11/11	
	WTTR3D	10/1/10	12/31/11	Mississauga AMC	FastFive	4/29/11	5/11		SeaRex	2/1/11	12/11	
Leon Exp	LOF	12/1/10	5/1/11		SuckPunc	3/25/11	4/11		SuckPunc	3/30/11	4/11	
Lincolnshire Reg	UWT3D	3/1/11	12/1/11	Mississauga Cpx	BTBW	4/8/11	4/11		Parker	1/1/11	8/1/11	
	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11		Penrith	9/1/10	5/31/11	
	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	Pensacola				
Lithonia AMC	SuckPunc	3/25/11	4/11	Mobile	Bugs	2/2/11	5/27/11					
Lititz Penn	BTBW	4/8/11	4/11		WildOcea	10/6/10	4/11	Pensacola RMP	BTBW	4/8/11		
	FastFive	4/29/11	5/11		MNM	3/11	4/11		FastFive	4/29/11	5/11	
Little Rock DT	SuckPunc	3/25/11	4/11	Monterrey Cpl	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11	
	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	Peoria RMP	Perth HCL	4/29/11		
	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11					
Liverpool Ode	MNM	4/6/11		Montreal Cpx	BTBW	4/8/11	4/11	Philadelphia AMC	BTBW	4/8/11		
	SuckPunc	4/1/11	4/11		FastFive	4/29/11	5/11		FastFive	4/29/11	5/11	
Livonia AMC	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11	
	SuckPunc	3/25/11	4/11	Moscow BD KS	WildOcea	10/6/10	4/11	Philadelphia Fl	Arabia3D	9/15/10	9/14/11	
Loch Lomond	LOL	7/24/02			SuckPunc	3/31/11	4/11		FastFive	4/29/11	5/11	
Lodz CC	BTBW	4/8/11	4/11						LOF	3/5/11	8/5/11	
	FastFive	4/29/11	5/11	Moscow DL KS	SuckPunc	3/31/11	4/11	Pittsburgh CSC	TA	3/18/11	12/11	
Lombard AMC	SuckPunc	3/25/11	4/11						UWT3D	4/8/11	9/5/11	
	BTBW	4/8/11	4/11	Moscow Kar	SuckPunc	3/31/11	4/11	Phoenix ASC	BTBW	4/8/11		
	FastFive	4/29/11	5/11						FastFive	4/29/11	5/11	
London BFI	SuckPunc	3/25/11	4/11	Moscow Khi KS	SuckPunc	3/31/11	4/11		SuckPunc	3/25/11	4/11	
	BTBW	4/8/11	4/11					Poznan CC	BTBW	4/8/11		
	FastFive	4/29/11	5/11	Moscow Nes	UWT3D	9/1/10	7/1/11		FastFive	4/29/11	5/11	
London SM	SuckPunc	3/25/11	4/11						SuckPunc	3/25/11	4/11	
	BTBW	4/8/11	4/11	CRA	BTBW	4/8/11	4/11	Plainville AMC	BTBW	4/8/11		
Long Beach Reg	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11	
	SuckPunc	3/25/11	4/11	Myrtle Beach DCI	Arabia3D	2/11/11	12/11		SuckPunc	3/25/11	4/11	
Los Angeles CC AMC	FastFive	4/29/11	5/11					Port Chester AMC	BTBW	4/8/11		
	SuckPunc	3/25/11	4/11	New Delhi ICC	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	
Los Angeles CSC	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11	
Los Angeles RMP	FastFive	4/29/11	5/11					Portage GQT	BTBW	4/8/11		
	SuckPunc	3/25/11	4/11	New Rochelle Reg	ND				FastFive	4/29/11	5/11	
Los Angeles UC AMC	FastFive	4/29/11	5/11						MOTGL	2/16/11	1/13/12	
	SuckPunc	3/25/11	4/11	New York 34 AMC	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11	
Louisville RMP	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11	Portland OMSI	BTBW	4/8/11		
	FastFive	4/29/11	5/11						SeaRex	1/5/11	12/11	
Louisville SC	SuckPunc	3/25/11	4/11	New York AMNH	FastFive	4/29/11	5/11	Poznan CC	BTBW	4/8/11		
	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11		SeaRex	2/11/11	12/11	
	FastFive	4/29/11	5/11	New York Emp AMC	SeaRex	1/11/11	12/11	Prague CC	BTBW	4/8/11		
Lubbock	SuckPunc	3/25/11	4/11						MNM	3/11	4/11	
	BTBW	4/8/11	4/11	New York KB AMC	BTBW	4/8/11	4/11	Prague CC I	SeaRex	2/17/11	12/11	
	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	Providence NA	BTBW	4/8/11		
	SuckPunc	3/25/11	4/11	New York LS AMC	BTBW	4/8/11	4/11	FastFive	4/29/11	5/11		
	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11	Pusan CGV	BTBW	4/8/11		
	FastFive	4/29/11	5/11						SuckPunc	3/25/11	4/11	
	SuckPunc	3/25/11	4/11						Quebec	BTBW	4/8/11	
	BTBW	4/8/11	4/11						UWT3D	1/21/11	10/21/11	
	FastFive	4/29/11	5/11									
	SuckPunc	3/25/11	4/11									
	BTBW	4/8/11	4/11									
	FastFive	4/29/11	5/11									
	SuckPunc	3/25/11	4/11									
	BTBW	4/8/11	4/11									
	FastFive	4/29/11	5/11									
	SuckPunc	3/25/11	4/11									
	BTBW	4/8/11	4/11									
	FastFive	4/29/11	5/11									
	SuckPunc	3/25/11	4/11									
	BTBW	4/8/11	4/11									
	FastFive	4/29/11	5/11									
	SuckPunc	3/25/11	4/11									
	BTBW	4/8/11	4/11				</					

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close	
Raleigh	BTBW	4/8/11		Seoul CGV	SuckPunc	3/25/11	4/11	Toronto AMC	SuckPunc	3/25/11	4/11	
	FastFive	4/29/11	5/11	Seoul Wanh CGV	SuckPunc	3/31/11	4/11		BTBW	4/8/11	4/11	
	HTTYD	4/8/11		Shari	FSOS	3/31/11	4/11		FastFive	4/29/11	5/11	
Randolph NA	UWT3D	2/2/11	11/30/11	Shenyang SC	UWT3D	3/31/11	6/30/11	Toronto Cpx	SuckPunc	3/25/11	4/11	
	BTBW	4/8/11	4/11	Shobu 109	MNM	4/23/11	5/11	Toronto OSC	TA	3/25/11	12/11	
Reading JF	FastFive	4/29/11	5/11	Shreepoort	Extreme	7/10/11	4/11	Torrance AMC	BTBW	4/8/11	4/11	
	BTBW	4/8/11	4/11		Greece	4/21/10	4/16/11		FastFive	4/29/11	5/11	
Reading RCT	FastFive	4/29/11	5/11	Silver Spring Reg	UnderSea	3/23/11		Tucson AMC	SuckPunc	3/25/11	4/11	
	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11		BTBW	4/8/11	4/11	
Regina	BTBW	4/8/11			SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11	
	DinoAliv	11/19/10	10/11	Simi Valley Reg	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11	
Renfrew Ode	WildOcea	2/15/11	10/11		FastFive	4/29/11	5/11		BTBW	4/8/11	4/11	
Reno Fleisch	SuckPunc	4/1/11	4/11	Simpsonville GE	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	
Richmond Cpx	Mummies	9/10	6/11		FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	
Richmond SMV	WildOcea	2/1/11	8/31/11	Singapore DC	BTBW	4/11		Tulsa Cmk	BTBW	4/8/11	4/11	
	SuckPunc	3/25/11	4/11	Singapore SC	LOF	11/1/10	1/31/11		FastFive	4/29/11	5/11	
Riverside AMC	MOTGL	1/23/10	6/30/11	Sinsheim	Arabia3D	10/1/10	9/30/11		SuckPunc	3/25/11	4/11	
	Mummies	11/1/09	5/31/11	Skokie AMC	BTBW	4/8/11	4/11	Ufa CP	Urawa UC	MNM	4/23/11	5/11
Rockaway AMC	VanGogh	5/1/10	4/11		FastFive	4/29/11	5/11	Uxbridge Ode	SuckPunc	4/1/11	4/11	
	BTBW	4/8/11	4/11	Sofia CC	SuckPunc	3/25/11	4/11	Valencia Reg	BTBW	4/8/11	4/11	
Rochester Cmk	FastFive	4/29/11	5/11		MNM	3/11	4/11		FastFive	4/29/11	5/11	
	SuckPunc	3/25/11	4/11	Sofia CC I	SuckPunc	3/25/11	4/11	Valencia Spn	Amazon	10/1/10	6/30/11	
Rochester MSC	BTBW	4/8/11			DinoAliv	9/10	8/11		Animalop	12/19/09	6/19/11	
	MOTGL	4/17/10	4/11	South Barrington AMC	SOSPI	10/1/10	9/30/11		DinoAliv	9/15/08	6/30/11	
Saco Zya	Mummies	4/11/11	4/8/12		BTBW	4/8/11	4/11		WildOcea	9/09	4/11	
Rockaway AMC	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	Vancouver TWS	TTL	9/16/10	8/11	
	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	Victoria DCI	Arabia3D	1/21/11	1/12	
Roseville AMC	SuckPunc	3/25/11	4/11	South Gate Reg	BTBW	4/8/11	4/11		BTBW	4/8/11		
Rotterdam PN	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11		DinoAliv	6/4/10	9/1/11	
Rouen PN	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11		LOF	11/5/10	5/5/11	
Rowland Heights AMC	SuckPunc	3/25/11	4/11	South Jordan LHM	BTBW	4/8/11	4/11	Vienna CX	BTBW	4/8/11	4/11	
Saint Louis SC	BTBW	4/8/11			FastFive	4/29/11	5/11		SuckPunc	3/31/11	4/11	
	FastFive	4/29/11	5/11	South Miami AMC	BTBW	4/8/11	4/11	Virginia Beach AMC	FastFive	4/29/11	5/11	
Saint Louis Weh	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	
Saint Augustine	BTBW	4/8/11		Southampton Ode	MNM	4/2/11		Virginia Beach AMSC	WildOcea	1/12/11	8/11	
	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	Voronezh CP	SuckPunc	3/31/11	4/11	
Saint Louis Imx	BTBW	4/8/11			BTBW	4/8/11	4/11	Vulcania	Vulcania	2/22/02		
	FastFive	4/29/11	5/11	Spokane AMC	BTBW	4/8/11	4/11	Warsaw CC	BTBW	4/8/11	4/11	
Saint Louis Weh	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11	Washington NASM	SeaRex	2/11/11	12/11	
Saint Petersburg FK	BTBW	4/8/11		Spokane RP	SuckPunc	3/25/11	4/11	Washington NMNH	Arabia3D	2/18/11	10/11	
Saint Petersburg Kar	FastFive	4/29/11	5/11		Animalop	6/11/10	6/11	Washington NMNH	BTBW	4/8/11		
Saint Petersburg KS	SuckPunc	3/31/11	4/11	Stockton Reg	BTBW	4/8/11	4/11		GCA	11/12/10	1/12	
Saint Petersburg Muv	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	Wauwatosa AMC	BTBW	4/8/11	4/11	
Salt Lake City Clark	FastFive	4/29/11	5/11	Sterling Hts AMC	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	
	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	
Salt Lake City CP I	BTBW	4/8/11		Sudbury	BTBW	4/8/11	4/11	West Nyack Imx	BTBW	4/8/11	4/11	
San Antonio 2D	FastFive	4/29/11	5/11		JTM	1/14/11	5/18/11		FastFive	4/29/11	5/11	
San Antonio 3D	SuckPunc	3/25/11	4/11	Sugar Land AMC	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11	
Saint Antonio San	BTBW	4/8/11			FastFive	4/29/11	5/11	Westlake Reg	BTBW	4/8/11	4/11	
	FastFive	4/29/11	5/11	Sony	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11	
San Diego MV AMC	SuckPunc	3/25/11	4/11	Sunrise Reg	BTBW	4/8/11	4/11	Westminster Orc AMC	FastFive	4/29/11	5/11	
San Diego PP AMC	BTBW	4/8/11			FastFive	4/29/11	5/11	Westminster Pro AMC	SuckPunc	3/25/11	4/11	
Saint Diego Reg	FastFive	4/29/11	5/11	Tampa AMC	BTBW	4/8/11	4/11	Whitby AMC	BTBW	4/8/11	4/11	
	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11		FastFive	4/29/11	5/11	
San Diego RHF	BTBW	4/8/11		Tampa MOSI	MNM	3/30/11	4/11	White Plains NA	BTBW	4/8/11	4/11	
	FastFive	4/29/11	5/11		SuckPunc	3/24/11	4/11	Wichita WT	BTBW	4/8/11	4/11	
Saint Francisco AMC	SuckPunc	3/25/11	4/11	Tarentum Cmk	Extreme	10/10	7/11		FastFive	4/29/11	5/11	
	BTBW	4/8/11			MJTTM	3/19/11		Williamsville Reg	BTBW	4/8/11	4/11	
Saint Jose AMC	FastFive	4/29/11	5/11	Tallahassee AMC	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	
	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11	Wimbledon Ode	BTBW	4/8/11	4/11	
Saint Jose Rep	BTBW	4/8/11		Tampa Reg	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	
Saint Jose Tech	FastFive	4/29/11	5/11		FastFive	4/29/11	5/11	Winnipeg	BTBW	4/8/11		
Saint Simeon DCI	SuckPunc	3/25/11	4/11	Temecula Reg	BTBW	4/8/11	4/11	Woodbridge AMC	IANF	4/1/11		
Sandy LHM	BTBW	4/8/11			SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11	
Santa Clara AMC	FastFive	4/29/11	5/11	Tempe Har	BTBW	4/8/11	4/11	Woodbridge Cpx	SuckPunc	3/25/11	4/11	
	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11	Woodridge Cmk	BTBW	4/8/11		
Sao Paulo	BTBW	4/8/11		Tianjin STM	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	
Sapporo UC	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	Yekaterinburg CP	SuckPunc	3/31/11	4/11	
Saratov CP	SuckPunc	3/25/11	4/11	Tigard Reg	BTBW	4/8/11	4/11		Ypsilanti RMP	BTBW	4/8/11	
Schaumburg AMC	BTBW	4/8/11			FastFive	4/29/11	5/11		FastFive	4/29/11	5/11	
	FastFive	4/29/11	5/11	Tijuana	BTBW	4/8/11	4/11	Zion	SuckPunc	3/25/11	4/11	
Schenectady	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11		BTBW	4/8/11	4/11	
	DinoAliv	9/15/10	6/29/11	Tokorozawa	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	
Seattle PSC 2	MTTM	9/27/10	6/29/11		SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11	
	BTBW	4/8/11		Tokyo 109	BTBW	4/8/11	4/11		BTBW	4/8/11	4/11	
Seattle TP Reg	LOF	6/18/10	12/19/11		SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11	
	SuckPunc	3/25/11	4/11	Toluca Cpl	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11	
	UWT3D	1/14/11	4/14/11		SuckPunc	3/25/11	4/11		SeaRex	5/28/10	12/31/11	
	BTBW	4/8/11		Toluca MCIM	DinoAliv	4/15/11	10/15/11		ZionCany	7/1/08		
	FastFive	4/29/11	5/11		FastFive	4/29/11	5/11					

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close

## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist			
AfricAdv	African Adventure 3D	2007	3D	nWP	SammyAdv	Sammy's Adventures: The Secret Passage	2010	3D	nWP	
Alamo	Alamo: The Price of Freedom	1988		MFF	SeaRex	Sea Rex: Journey to a Prehistoric World	2010	3D	3DED	
Alaska	Alaska: Spirit of the Wild	1997		HMNS	Sharks3D	Sharks 3D	2004	3D	3DEL	
AlienAdv	Alien Adventure	1999	3D	NGD	SOSPI	SOS Planet	2002	3D	NGD	
Alps	Alps: Giants of Nature, The	2007		MFF	SU	Straight Up: Helicopters in Action	2002		SKF	
Amazon	Amazon	1997		MFF	SuckPunc	Sucker Punch	2011	3D	WB	
Animalop	Animalopolis	2008	3D	K2	SupeSpee	Super Speedway	1997		SLC	
Arabia3D	Arabia 3D	2010	3D	MFF	TA	Tornado Alley	2011	3D	GSF	
BTBW	Born to be Wild	2011	3D	IMAX	ToFly	To Fly!	1976		MFF	
Bugs	Bugs!	2003	3D	SKF	Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX	
CRA	Coral Reef Adventure	2003		MFF	TronLeg	Tron Legacy: An IMAX 3D Experience	2010	3D	WDP	
DinoAliv	Dinosaurs Alive	2007	3D	GSF	TTL	To The Limit	1989		MFF	
Dolphins	Dolphins	2000		MFF	UnderSea	Under The Sea 3D	2009	3D	IMAX	
Extreme	Extreme	1999		GSF	UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D	K2	
FastFive	Fast Five	2011		UP	VanGogh	Van Gogh: Brush with Genius	2009		MFF	
FightPil	Fighter Pilot: Operation Red Flag	2004		K2	VOTDS	Volcanoes of the Deep Sea	2003		SLC	
FMTTM	Fly Me to the Moon	2008	3D	K2	Vulcania	Vulcania	2002		unk	
FSOS	Four Seasons of Shiretoko	1988		unk	WATE	Wild Australia: The Edge	1997		MSI	
Galapago	Galapagos	1999	3D	IMAX	Whales	Whales	1996		NGD	
GC	Grand Canyon: The Hidden Secrets	1985		NGD	WildOcea	Wild Ocean	2008	3D	GSF	
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF	WilDream	Wildest Dream, The	2010		NGD	
GP	Greatest Places, The	1998		MFF	WS3D	Wild Safari 3D	2005	3D	NGD	
Greece	Greece: Secrets of the Past	2006		MFF	WTTR3D	Waking the T-Rex: The Story of Sue 3D	2010	3D	GSF	
HaunCast	Haunted Castle	2001	3D	NGD	ZionCany	Zion Canyon (aka TOTG)	1994		BFI	
HCBTD	Hearst Castle: Building the Dream	1996		NGD						
HeartSon	Heartsong	1994		unk						
HOTB	Hurricane on the Bayou	2006		MFF						
HPDH1	Harry Potter and the Deathly Hallows, Pt I	2010		WB						
HTTYD	How to Train Your Dragon	2010	3D	PPC						
IANF	I Am Number Four	2011		WDP						
India	India: Kingdom of the Tiger	2002		PCI						
JGWC	Jane Goodall's Wild Chimpanzees	2002		MFF						
JIAC	Journey into Amazing Caves	2001		MFF						
JTM	Journey to Mecca	2009		SKF						
LOF	Legends of Flight	2010	3D	K2						
LOLL	Legend of Loch Lomond, The	2002		SKF						
MJTTM	Michael Jordan To the Max	2000		GSF						
MNM	Mars Needs Moms!	2011	3D	WDP						
MOF	Magic of Flight, The	1997		MFF						
MOTGL	Mysteries of the Great Lakes	2008		SN						
MTTM	Molecules to the Max	2009	3D	SKF						
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF						
ND	Neelkanth Darshan	2005		unk						
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD						
OMATS	Old Man and the Sea, The	1999		GSF						
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX						
Pulse	Pulse: A Stomp Odyssey	2002		GSF						
QuantQue	Quantum Quest	2010	3D	J9P						
RATW	Ride Around the World	2006		GSF						
Rheged	Rheged: The Lost Kingdom	2000		unk						

## April 2011 Bookings Count

#	Film	#	Film	#	Film	#	Film
310	SuckPunc	4	GCA	1	Alaska	1	QuantQue
245	FastFive	4	MTTM	1	AlienAdv	1	RATW
225	BTBW	3	CRA	1	Amazon	1	Rheged
37	LOF	3	Dolphins	1	FSOS	1	SU
30	MNM	3	Sharks3D	1	Galapago	1	SupeSpee
27	SeaRex	2	Alps	1	GC	1	ToFly
25	TA	2	GP	1	Greece	1	Trex
20	UWT3D	2	HaunCast	1	HCBTD	1	TTL
18	WildOcea	2	HOTB	1	HeartSon	1	UnderSea
13	DinoAliv	2	India	1	HPDH1	1	VanGogh
13	MOTGL	2	JIAC	1	HTTYD	1	VOTDS
12	Animalop	2	JTM	1	IANF	1	Vulcania
12	Arabia3D	2	MOF	1	JGWC	1	WATE
10	Mummies	2	Niagara	1	LOLL	1	Whales
7	FightPil	2	SammyAdv	1	MJTTM	1	WS3D
5	AfricAdv	2	SOSPI	1	ND	1	WTTR3D
5	Bugs	2	TronLeg	1	OMATS	1	ZionCany
5	FMTTM	2	WilDream	1	Ozarks	1	
4	Extreme	1	Alamo	1	Pulse	1	

# Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

3D Consortium Ltd 6137 Case Ave N Hollywood, CA 91606 USA Tel: 213 446 6618	Big Films, Inc. <b>BFI</b> 1066 Boucher Crescent Manotick, ON K4M 1B3 CANADA Tel: 613-692-9856 Fax: 613-692-9857 www.bigfilms.ca	Comet Distribution Ltd. 2605 Castilla Isle Fort Lauderdale, FL 33301 USA Tel: 847-475-9140 Fax: 847-475-9145 www.gsfilms.com	Giant Screen Films <b>GSF</b> 990 Grove St., Suite 200 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.gsfilms.com	MacGillivray Freeman Films, Inc. <b>MFF</b> PO Box 205 Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 www.macfreefilms.com	National Geographic Cinema Ventures Distribution <b>NGD</b> 161 6th Avenue, 15th Floor New York, NY 10013 USA Tel: 212-224-8468 Fax: 212-741-0374 www.nationalgeographic.com/ tv/index.html
3D Entertainment Distribution Ltd. <b>3DED</b> Ibex House 61-65 Baker Street Weybridge, Surrey KT13 8AH UNITED KINGDOM Tel: +44 20-7681-2357 Fax: +44 20-7681-2357 www.3DEfilms.com	Blue Man Productions 432 Lafayette St. Frnt 1 New York, NY 10003-6917 USA Tel: 212-226-6366 Fax: 212-226-6609 www.blueman.com/	Cosmic Picture 270 Lafayette Street Suite 1201 New York, New York 10012 USA Tel: 212-965-9960 Fax: 212-965-5257	Global Immersion The Barn, Hurstwood Grange Hurstwood Lane, Haywards Heath West Sussex, RH17 7QX UNITED KINGDOM Tel: +44 845 0 456225 www.globalimmersion.com/	Marvel Studios 1600 Rosecrans Ave Manhattan Beach, CA 90266- 3708 USA Tel: 310-550-3100 www.marvel.com/	nWave Pictures 282 Rue Des Allies Brussels, B-1190 BELGIUM Tel: +32 2 347 63 19 Fax: +32 2 347 24 54 www.nwave.com
3D Entertainment Films Ltd. Ibex House 61-65 Baker Street Weybridge, Surrey KT13 8AH UNITED KINGDOM Tel: +44 20-7681-2357 Fax: +44 20-7681-2357 www.3DEfilms.com	Camera Lucida Productions 89, rue Oberkampf Paris, 75011 FRANCE Tel: 33-14 29 51 90 www.cameralucida.fr/	Digital Cinema Implementation Partners, LLC One International Boulevard, Suite 90 Mahwah, NJ 07495 USA Tel: 201) 252-4141 www.dcipllc.com	Houston Museum of Natural Science <b>HMNS</b> 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-639-4600 Fax: 713-523-4125 www.hmns.org	MasterImage 3D, LLC 4111 W. Alameda Ave, Ste 312 Burbank, CA 91505 USA Tel: 818-558-7900 Fax: 818-558-7908 www.masterimage3d.com	Ontario Place Corporation 955 Lakeshore Boulevard West Toronto, ON M6K 3B9 CANA- DA Tel: 416-314-9773 Fax: 416-314-9989 www.ontarioplace.com
AMC Entertainment Inc. 920 Main St. Kansas City, MO 64105-2017 USA Tel: 816-221-4000 Fax: 816-480-4617 www.amctheatres.com/	Caterpillar, Inc. 100 North East Adams Street Peoria, IL 61629 USA Tel: 309-675-1000 www.caterpillar.com	Digital Cinema Report 50 Sickles Ave. Nyack, NY 10960 USA Tel: 845-353-6837 Fax: 845-348-0077 www.digitalcinemareport.com/	Imax Corporation <b>IMAX</b> 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 www.imax.com	Melrae Pictures 4047 Pillsbury Ave Minneapolis, MN 55409 USA www.melraepictures.com	Original Film 11466 San Vicente Blvd Los Angeles, CA 90049 USA Tel: 310-575-6950 Fax: 310-575-6990
Animal Logic Building 54/FSA #19, Fox Studios Australia 28 Driver Ave. Moore Park, NSW 2021 AUSTRALIA Tel: +61-2-9383-4800 Fax: +61-2-9383-4801 www.animallogic.com	China Film Group 25 Xin Wai Street Beijing, 100088 CHINA Tel: +86 010 6225 4488 Fax: +86-10-6225-1044 www.chinafilm.com/	Double Feature Films 9320 Wilshire Blvd, # 200 Beverly Hills, CA 90212 USA Tel: 310-887-1100	DreamWorks Animation 100 Universal Plaza Universal City, CA 91608 USA Tel: 818-733-7000 Fax: 818-733-9918 www.dreamworks.com/	Jordan's Furniture 100 Stockwell Dr Avon, MA 02322 USA Tel: 508-580-4600 Fax: 508-588-9662 www.jordans.com/	Paramount Pictures Corpora- tion <b>PPC</b> 5555 Melrose Avenue Hollywood, CA 90038-3197 USA Tel: 323-956-5000 www.paramount.com
Arcane Pictures 20 Clarendon Road London, W113AB UNITED KINGDOM Tel: +44-207-244-6590	Cinema City International 91 Medinat Hayeudim St Herzlia Tituah, 46766 ISRA- EL Tel: +972-9-952-6262 Fax: +972-9-956-1581 www.cinemacity.nl/	DreamWorks SKG 100 Universal Plaza Universal City, CA 91608 USA Tel: 818-733-7000 Fax: 818-733-9918 www.dreamworks.com/	Jupiter 9 Productions, Inc. <b>J9P</b> PO Box 6551 Woodland Hills, CA 91365 USA Tel: 818-679-4484 http://jupiter9productions.com	K2 Communications <b>K2</b> 880 Apollo Street, Suite 239 El Segundo, CA 90245 USA Tel: 310-524-9100 Fax: 310-524-1540 www.k2communications.com/	Peoria Riverfront Museum Peoria, IL USA www.peoriariverfrontmuseum.o rg/
Atlantic Productions Brook Green House 4 Rowan Road, Hammersmith London, W6 7DU UNITED KINGDOM Tel: +44 20 8735 9300 Fax: +44 20 8735 9333 www.atlanticproductions.co.uk	Cinema Park 16 Viborgskaya st., bld. 1 Moscow, RUSSIA Tel: +7 495 933 2841 Fax: +7 495 933 2845 www.cinemapark.ru	Empire Theatres Ltd. 610 East River Road New Glasgow, NS B2H 3S2 CANADA Tel: 902-755-7620 Fax: 902-755-7640 www.empiretheatres.com	Kallisti Media 8530 Wilshire Blvd, Ste 550 Beverly Hills, CA 90211 USA http://kallistimedia.com/	N3D Land Production 10 place du theatre Sevres, 92310 FRANCE Tel: + 33-6 88 88 87 78 www.n3dland.com	Pictovision, Inc. 16238 Raymer Street Van Nuys, CA 91406 USA Tel: 818-785-9282 Fax: 818-785-9787 www.pictovision.com
BFI IMAX Theater 1 Charlie Chaplin Walk London, SE1 8XR UNITED KINGDOM Tel: +44-20-7902 1210 Fax: +44-20-7902 1212 www.bfi.org.uk/whatson/ bfi_imax	Cinemark Holdings, Inc. 3900 Dallas Parkway South, Suite 500 Plano, TX 75093 USA Tel: 972-665-1000 www.cinemark.com	Euromax PO Box 61667 Hague, NL-2506 JK NETH- ERLANDS Tel: +31-70-4168216 Fax: +31-70-3524280 www.euromax.org	Lakeview Museum of Arts and Science 1125 W Lake Ave Peoria, IL 61614 USA Tel: 309-686-7000 Fax: 309-686-0280 www.lakeview-museum.org/	National Association of Broad- casters 1771 N Street, NW Washington, DC 20036 USA Tel: 202-429-5300 Fax: 202-775-3520 www.nab.org	Premiere Cinema Corporation 12121 Westheimer Road Houston, TX 77077-6682 USA Tel: 281-920-3546 www.pccmovies.com/
BIG & Digital <b>B&amp;D</b> 2900 Sunridge Heights Pkwy., #1218 Henderson, NV 89052 USA Tel: 502-212-1559 http://biganddigital.com/	Cineplex Entertainment, LP 1303 Yonge St. Toronto, ON M4T 2Y9 CANA- DA Tel: 416-323-6600 Fax: 416-323-6677 www.cineplex.com/	Giant Screen Entertainment Limited 3rd Fl, 63 Tragarete Road Port of Spain, TRINIDAD Tel: +868-628-9265 Fax: +868-622-6804	Legendary Pictures 4000 Warner Blvd. Building 76 Burbank, CA 91522 USA www.legendarypictures.com	National Film Board of Canada 3155 Cote de Liesse Road Saint Laurent, QC H4N 2N4 CANADA Tel: 514-283-9441 Fax: 514-496-1895 www.nfb.ca	Pretend Entertainment PO Box 1548 Santa Monica, CA 90406 USA Tel: 818-896-6303 http://pretendertainment.com/

## Directory, cont'd

Primesco Communications,  
Inc. **PCI**  
4342 Sherbrooke West  
Montreal, QC H3Z 1E3  
CANADA  
Tel: 514-874-9551  
Fax: 514-874-9068  
www.primesco.com

Productions Thalie  
1220 Albert Lozeau  
Quebec, QC G1T 1H4 CANA-  
DA  
Tel: 418-694-3005  
Fax: 418-694-1115  
www.productionsthalie.com

Pulnam Museum of History  
and Natural Science  
1717 West 12th Street  
Davenport, IA 52804 USA  
Tel: 563-324-1054  
Fax: 563-324-6638  
www.putnam.org

PVR Cinemas  
Block A, 4th Floor, Building No. 9  
DLF Cyber City, phase III  
Gurgaon, 122002 INDIA  
www.pvcinemas.com

Regal Entertainment Group  
7132 Regal Lane  
Knoxville, TN 37918 USA  
Tel: 865-922-1123  
Fax: 865-922-3188  
www.regalcinemas.com

Reuben H. Fleet Science  
Center  
PO Box 33303  
San Diego, CA 92163 USA  
Tel: 619-238-1233  
Fax: 619-685-5771  
www.rhfleet.org

RPG Productions, Inc.  
632 South Glenwood Place  
Burbank, CA 91505 USA  
Tel: 818-848-0240  
Fax: 818-848-2846  
www.rpgproductions.com/

Sarai, Inc. **SAR**  
Urban Shibakoen 4th Fl  
3-1-13 Shibakoen, Minato-Ku  
Tokyo, 105-0011 JAPAN  
Tel: +81-3-5777-5206  
Fax: +81-3-5777-5207  
www.sarai-inc.com/

Science North **SN**  
100 Ramsey Lake Road  
Sudbury, ON P3E 5S9 CANA-  
DA  
Tel: 705-522-3701  
Fax: 705-522-4954  
www.scienconorth.ca

SimEx/Iwerks  
4520 West Valerio Street  
Burbank, CA 91505-1046  
USA  
Tel: 818-841-7766  
Fax: 818-840-6188  
www.iwerks.com

SK Films, Inc. **SKF**  
Pinewood Toronto Studios  
225 Commissioners Street,  
Suite 303  
Toronto, ON M4M 0A1 CANA-  
DA  
Tel: 416-367-0440  
Fax: 647-837-3350  
www.skfilms.ca

Smithsonian Institution  
1000 Jefferson Drive, SW  
Washington, DC 20560 USA  
www.si.edu

Sony Pictures Classics, Large  
Format **SPC**  
550 Madison Avenue, 8th  
Floor  
New York, NY 10022 USA  
Tel: 212-833-8392  
Fax: 212-833-8570  
www.sonyclassicslgf.com

Sony Pictures Entertainment  
**SPE**  
10202 West Washington Blvd  
Culver City, CA 90232-3195  
USA  
Tel: 310-244-4000

Stephen Low Company  
795 Carson Ave, Suite 6  
Dorval, QC H9S 1L7 CANA-  
DA  
Tel: 514-633-6036  
Fax: 514-633-6035  
www.stephenlow.com

Stephen Low Distribution, Inc.  
795 Carson Ave, Suite 6  
Dorval, QC H9S 1L7 CANA-  
DA  
Tel: 514-633-6036  
Fax: 514-633-6035  
www.stephenlow.com

Stereo Club of Southern  
California  
1607 Mariposa Drive  
Corona, CA 92879-1121 USA  
http://home.earthlink.net/  
#campfire

Stereoscope, LLC  
727 North Victory Blvd.  
Burbank, CA 91502 USA  
Tel: 818-729-0372  
Fax: 818-729-0374

Summit Entertainment **SE**  
1630 Stewart Street, Suite 120  
Santa Monica, CA 90404  
USA  
Tel: 310-309-8400  
www.summit-ent.com/

SV2 Studios  
4836-D Tower Road  
Greensboro, NC 27410 USA  
Tel: 336-202-4777  
www.sv2studios.com/

Tandem Motion Picture Studi-  
os  
2929 N. Thanksgiving Way,  
Ste 5  
Lehi, UT 84043 USA  
Tel: 801-766-5025  
www.tandemmps.com/

Tiger8 Media Ltd.  
2525 Main Street, Suite 206  
Santa Monica, CA 90405  
USA  
Tel: 310-452-4400  
Fax: 310-452-4403  
http://tigereight.com/

Twentieth Century Fox  
10201 W. Pico Blvd.  
Los Angeles, CA 90035 USA  
Tel: 310-369-3423  
www.foxmovies.com

Universal Pictures **UP**  
100 Universal City Plaza  
Universal City, CA 91608  
USA  
Tel: 818-777-1000  
Fax: 818-622-0407  
www.universalstudios.com

Walt Disney Company **WDP**  
500 S. Buena Vista St.  
Burbank, CA 91521 USA  
Tel: 818-560-2039

Warner Bros. **WB**  
4000 Warner Blvd.  
Burbank, CA 91522 USA  
Tel: 818-954-6000  
www2.warnerbros.com

WingNut Films  
PO Box 15 208, Miramar  
Wellington, 6003 NEW  
ZEALAND  
Tel: +64-4-388-9939  
Fax: +64-4-388-9449  
www.wingnutfilms.co.nz

Yes/No Productions  
38 Ship Street  
Brighton, BN1 1AB UNITED  
KINGDOM  
Tel: +44 1273 736555  
Fax: +44 1273 737538

## Classified Ads

### POSITIONS SOUGHT

#### LF Professional Available

Experienced large-format professional is seeking a position in large-format theater or visitor services management, preferably with a museum or destination attraction. I have 15 years experience within the industry, including projection, motion simulator operation and maintenance, group sales, marketing, front-of-house operations, and overall facility management. I recently opened a new IMAX 3D theatre and simulator system as part of a 190,000-square-foot, \$96 million museum project.

In addition to my large-format experience, I have acted as a consultant to a number of exhibitors, distributors, and studios on digital cinema, handled marketing for a major entertainment lighting design firm, and managed audience services departments for two nationally renowned live-theater companies.

Having such a diverse experience in attractions gives me an overall understanding of the needs of all parties involved in the operation — from senior management to both front and back of house to the guests themselves. Let me put my experience to work for you!

Interested parties can contact me at joekleinman@gmail.com or (706) 763-8714.

#### Seeking Consultancy and/ or full time position

**Robert (Bob) Griesmer**,  
former COO of The Maritime  
Aquarium at Norwalk, Inc.

This is a tough time for all industries, including the non-profit world. With more than 20 years of experience in museum and large-format theater development, operations, and marketing, I can advise you on how to leverage your existing assets, enhance your operation, and boost your institution's financial performance. I have directed all phases of museum and theater development, from conception to successful operation. I am available on a full-time or contract basis. I can be reached at 203-838-1283 or RRGriesmer@aol.com

#### Giant-screen Consultant

You need to let folks know

what you are doing to make this old world a better place. But finding the time to make it happen is a difficult thing to do!

If you are looking for strong, branded marketing, give Liz Bleiberg a call at (205) 383-7044 or e-mail at lblei@aol.com. Liz is now back in her home town—Birmingham, AL—with husband and child. Call between 8:30 a.m. and 5:00 p.m., and/or leave a message. Let's discuss what you have in mind: new programs, films, fun factoids, reasons to visit you, and more!

See how much fun you can have doing what you need to be accomplishing anyway! Liz headed up the team that launched the Dallas, TX, IMAX theater, and helped open Louisville's too! She knows what it takes to build traffic effectively: contact! Call or e-mail her today for suggestions on social networking, ideas for Web hit increases, and more!

=====

**Classified Advertising** is accepted in the category of Employment. The rate for organizations to post job openings announcements is US\$0.50 per word.

There is no charge for individuals to post an ad in the "Positions Sought" category.

**Insert advertising** puts your message in the hands of *LF Examiner*'s hundreds of subscribers worldwide.

Advertisers may provide their own pre-printed inserts or take advantage of our printer's high-quality digital press at highly competitive rates.

For rates and our editorial calendar, please send e-mail to editor@LFExaminer.com or call 410-997-2780 between 10 a.m. and 6 p.m. Eastern time.

## LF Examiner SUBSCRIPTION ORDER FORM

Enter my one-year subscription to LF Examiner for US\$447. (\$US487 outside North America). I understand that if *at any time* I am not completely satisfied I can receive a refund of my *full subscription price*.

Bill me  Visa  Mastercard  AmEx  Check  Purchase Order

Credit card account: \_\_\_\_\_

exp \_\_\_\_\_

Name (please print)

Signature

Company

Phone number

Address

Fax number

City

State/Province

Zip/Postal Code

Country

E-mail address

LF Examiner • 5430 Lynx Lane, #223 • Columbia, MD 21044 USA • Tel: 410-997-2780 • Fax: 410-997-2786 • orders@LFExaminer.com

# SHORTS

## **Sucker Punch** misses

Warner Bros.' *Sucker Punch* opened on March 25 to abysmal reviews and only slightly better audience response, grossing about \$19 million on 3,000 domestic screens in its first weekend, including about \$4 million from 229 IMAX screens. This represents 21% of the take from 7.5% of the screens, second only to *Tron Legacy* in its share of the domestic gross, but the IMAX per-screen average, about \$17,500, ranked 38 among 48 DMR titles to date. Five weeks after opening, the film had nearly played out at \$35.9 million, well under half its production budget of \$82 million.

*Sucker Punch* is director **Zack Snyder**'s first original script and his fourth film to appear on IMAX screens, after *300* (2007), *Watchmen* (2009), and last fall's *Legend of the Guardians*. The first two did very well in conventional theaters, opening to \$70.8 million and \$55.2 million respectively, but the last two have tanked, *Legend* opening at only \$16.1 million.

In IMAX, *300* did well for a pre-digital, 15/70-only release to a mere 62 screens: \$3.4 million in its first weekend, a per-screen average of nearly \$55,000, ninth among all DMR films; *Watchmen* grossed \$5.4 million its first weekend in 124 IMAX theaters, about half of which were digital, for a 14<sup>th</sup>-place PSA of \$43,863. *Legend*'s \$1.7 million opening on 193 IMAX screens, most of which were digital, yielded the third-worst opening weekend IMAX PSA ever: \$9,171. Only this year's *Sanctum* and *Mars Needs Moms* have done worse.

*Sucker Punch*, a fantasy about a group of nubile young women who attempt to break out of a 1960s insane asylum through epic battles in a dream world, apparently worked for fanboys (hence the IMAX success), but nearly no one else. Critics were nearly unanimous in slamming the film's emphasis on style over substance, *Rolling Stone*'s **Peter Travers** calling it "a dazzling visual design that goes

tone-deaf every time it opens its dumb mouth or makes claims to profundity." **Richard Roeper** called it "an indecipherable, hypocritical mess that proves you can fill a movie with scantily-clad women with big guns and it can still bore one to tears."

## **15/70 shooting for Batman starts**

A press release, nominally about an aerial rig being adapted for IMAX cameras, strongly suggests that 15/70 shooting has begun for **Christopher Nolan**'s next



*Sucker Punch*

## **Batman film, *The Dark Knight Rises*.**

The release, from California-based **Pictovision**, about how its Eclipse aerial rig has been adapted for the IMAX MSM camera, revealed that the system was used to film "the first shots for a major feature" over New York City by aerial cinematographer **Hans Bjerno**, loader **Wayne Baker**, and pilot **Craig Hosking**. All three worked on Nolan's previous two *Batman* chapters, and Bjerno has worked on several other Nolan features.

Nolan shot several sequences of 2008's *The Dark Knight* with IMAX cameras, and he and cinematographer **Wally Pfister** have said they hoped to shoot more 15/70 for the next film in the series. *The Dark Knight Rises* is set to open on July 12, 2012.

Bjerno praised the performance of the Eclipse rig with the heavy IMAX camera, saying, "we flew the helicopter to its limits

of bank angle, speed, and G forces. The MSM camera got amazing shots, whether we were on a 50, 80 or 120mm prime lens. In all cases the package was stable, and operated the same as if we used a 35mm or small HD camera."

## **Cameron, Trumbull urge 60 fps**

Director **James Cameron** and **Douglas Trumbull**, inventor of the Showscan format, are urging filmmakers and studios to shoot and release films at frame rates higher than the 80-year-old standard of 24 fps.

At **CinemaCon** in March, Cameron showed a demonstration of 24, 48-, and 60-fps footage he had shot, pointing out the strobing and other motion artifacts that occur at slower frame rates. He said that higher frame rates provide "enhanced clarity" and that he is "agnostic" about whether the industry should settle on 48 or 60 fps, noting there are only subtle improvements at the higher rate. But he promised that when he starts shooting the sequel to *Avatar* next year, it will be at a higher rate.

A few days later, at the Digital Cinema Summit at the **National Association of Broadcasters** conference, Trumbull said that he is developing a 3D feature that he will shoot at a high frame rate. He recently shot a 3D music video with singer/songwriter **Dana Fuchs**, using a single Phantom 65 4K camera with Zepar twin lenses, at 120 fps, to test the process. The twin lens system puts both eyes on the same 4K imager, and the 120 fps shooting rate allows for playback at 24, 30, and 60 fps. (**Imax Corporation** is using two Phantom 65s as the basis for its digital 3D camera system.)

In a release, Trumbull said, "I feel that the Phantom 65-Z3D offers opportunities for 3D that cannot be achieved with heavier, dual-camera beamsplitter systems. I am extremely impressed with the results, and intend to use this system next as part of my development of a system for shooting

(see **SHORTS** on page 11)